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# The Louvre Museum

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# Louvre Museum

by Paul VITRY

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A GENERAL  
GUIDE TO THE  
COLLECTIONS

ALBERT MORANCÉ \* PARIS

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## INTRODUCTION

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*This guide does not purport to be a complete Catalogue of the Museum of the Louvre, nor a manual on the History of Art. For the detailed study of the vast and varied collections which unite to form the Museum of the Louvre, recourse must be had to the concise or scientific catalogues already published, a list of the more important of which is given at the end of this book. We purpose merely to furnish a visitor whom we suppose to be fairly well-informed and desirous to learn, and who has a certain amount of time at his disposal, with a sort of methodical plan for his visits, the ground covered on each occasion being sufficient to take up some hours, or to occupy several shorter successive visits.*

*Any one who has only an hour or two to spare should give up all idea of seeing the whole of the Louvre. His best plan would be to follow the programme mapped out for Crowned Heads during a short stay in Paris. They enter by the Denon door, go up to the Victory of Samothrace, cross the Galerie d'Apollon, and thus reach the Picture Galleries through the Salon Carré, go down the Grande*

*Galerie as far as the Rubens Gallery, and return through the French Galleries (Salles Françaises) to the before mentioned Victory. Thence they go to cast a glance at the Antiques, or collections of ancient sculpture, and the Venus of Milo, leaving by the Salle des Cariatides, and, if not too tired or pressed for time, give a few moments, as they pass out of the Horloge gate, to the modern sculpture, as far as the Diane by Houdon or the Danse by Carpeaux.*

*There is naturally some little confusion in the arrangement of the collections in a palace such as the Louvre, which was not constructed to house them. Room after room, in the course of the last century, has been taken over for the purpose. Every possible attempt is made to minimize this drawback, in so far as the premises and the variety of the collections allow. An attentive visitor, who has become familiar with the Museum, ends by finding his way about easily enough. He even comes to like the diversity and complexity when he has won the key to it. It is our aim to lighten the task of those who are not as yet accustomed to the building, and are puzzled by its intricate arrangement as well as by the profusion of its display. We shall therefore make our topographical information fit in with a logically-planned series of visits to the collections, according to the historical development of the schools or of the different arts.*

*We shall give, in the first place, a few details about the history, the character, and the general interest of the collections to be seen during each*



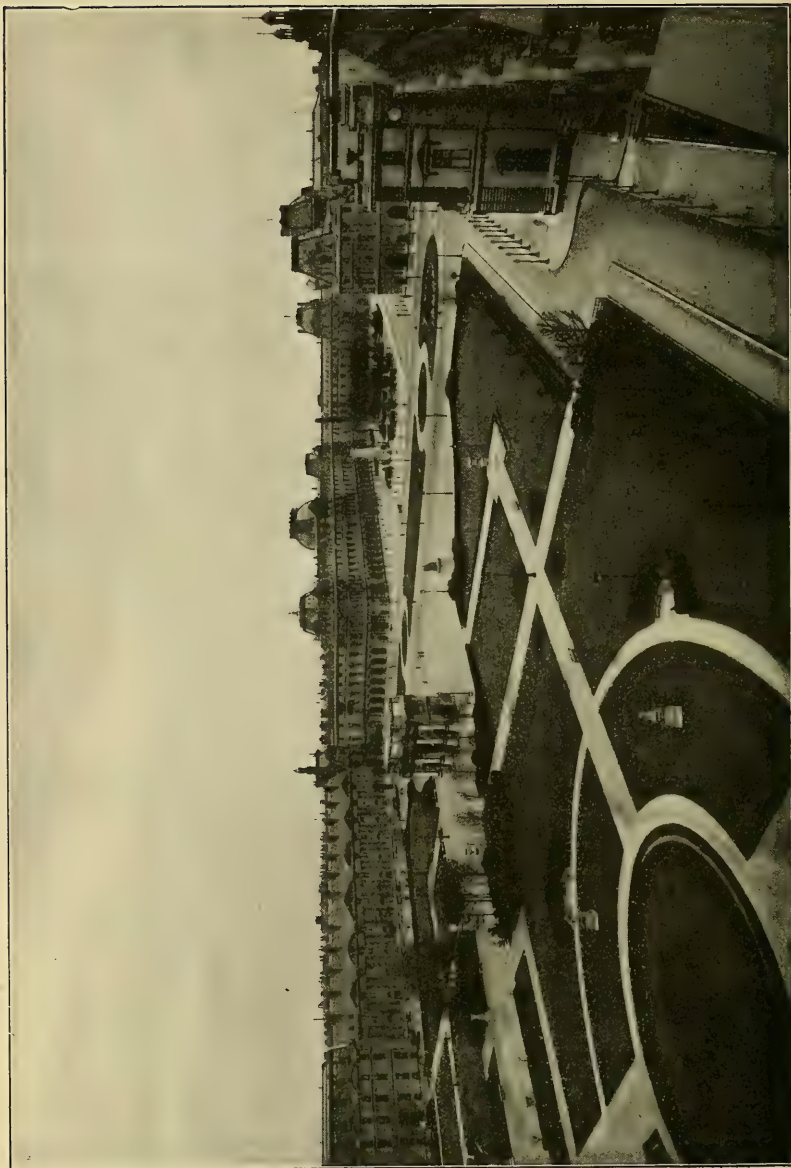
*visit. We shall not, of course, pretend to describe them in full, nor even to mention all the important units; all we shall attempt will be to draw particular attention to certain typical objects in each series which are well worth remembering, both as landmarks in a visit to the Louvre, and as culminating points in the development of human Art in its different forms.*

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The Palace of the Louvre and the Place du Carrousel.

## THE PALACE OF THE LOUVRE

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The history of the Palace of the Louvre is closely bound up with that of the French capital. Originally a fortress built by Philippe Auguste (1180-1223) at the entrance to the town, going down stream, it was embellished under Charles V (1364-1380), but transformed principally in the XVIth century, under François I<sup>er</sup> (1515-1547) and Henri II (1547-1549), by the demolition of the great tower and the conception of a vast plan which the centuries to come were scarcely able to carry out. They still followed, however, the regular and classical lines laid down for its architectural construction by PIERRE LESCOT, to whom is perhaps due the general plan of the future palace, which was to be completed by the *Tuileries*.

The XVIth century saw the work interrupted : the XVIIth witnessed the erection or completion of the *Petite* and the *Grande Galerie*, then of the quadrangular courtyard of the *Vieux Louvre*, which is overlooked, on the one hand, by the *Pavillon de l'Horloge*, constructed by LEMERCIER under Louis XIII (1610-1643), and flanked, on the other, by the *Colonnade* set up by CLAUDE PERRAULT, under Louis XIV (1643-1715). Uninhabited since the beginning of the XVIIth century, and, moreover, scarcely calculated for habitation, with its huge proportions, the palace, the main walls of which were all that was finished in many



places, was then invaded by all kinds of occupiers, by public officials, learned societies, artists, and other privileged persons.

Some little repairing and decorating was done in the XVIIIth century by GABRIEL and SOUFFLOT.

The Convention settled the *Museum central des Arts* in the Louvre in 1793, and Napoléon I<sup>er</sup>, though unable to carry it very far, undertook the completion of the architectural work of the monarchy, entrusting it to PERCIER and FONTAINE. Under the Restoration, interior arrangements were carried out; under the Republic of 1848, the *Galerie d'Apollon* was repaired by DUBAN; under the Second Empire, finally, the huge buildings of the *Nouveau Louvre*, constructed by VISCONTI and LEFUEL, spread over all the space between the Vieux Louvre and the Tuileries, taking the place of a whole quarter which was swept away.

The edifice, which men had dreamt of at the time of the Renaissance, and which had stood complete for so short a time, was despoiled of one of its essential parts in 1871, by the destruction of the Tuileries, only the corner pavilions of which were to be restored, along with their immediate extensions. The interior of one of these Pavilions, the *Pavillon de Marsan*, was completely finished in 1905, thanks to the *Union Centrale des Arts Décoratifs*, which has housed its valuable museum there. The other, the *Pavillon de Flore*, temporarily occupied by the Préfecture de la Seine, and later by the Colonial Ministry, was left vacant a few years before the war, and partly converted to the uses of the Museum; unfortunately, between 1914 and 1918, the Ministry of Finance laid hands upon it, and has remained in possession ever since.

The Ministry of Finance, moreover, has always

occupied, since the construction of the *Nouveau Louvre*, about a quarter of the total superficies of the Palace; but this part, too, will certainly one day have to be given over to the Art collections.

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## THE MUSEUM

### GENERAL INFORMATION

*Entrances.* — Six doors give access to the Museum: that in the Pavillon Denon, opening into the Cour du Carrousel, may be considered the principal one; two are to be found under the arch of the Pavillon de l'Horloge, and lead to the Henri II and Henri IV staircases; two others are under the Colonnade and lead to the Egyptian and Asiatic Galleries. The last one, called the Porte Jean Goujon, opens on to the Quai du Louvre and leads to the Chalcography Room and to the Museum of the Far East.

At each of these doors a cloak-room will be found; sticks and umbrellas have to be left there, except in the case of aged or infirm people; no charge is made. No parcels are allowed in the Museum.

Two lifts, one of which will be found at the foot of the Henri IV staircase, and the other at the foot the Mollien staircase, take visitors up to the first or second floor for a small charge. The first leads to the Furniture Rooms, the Antique Bronze Rooms or the *salle La Caze*, the Mussulman Rooms or the Marine Museum;

the second leads to the Picture Galleries and the Camondo collection.

There are no official guides or interpreters attached to the Museum of the Louvre.

No one is allowed to paint, draw, or take photographs in the galleries of the Museum without the permission of the Authorities of the National Museums. The regulations can be obtained in the offices of the *Direction*, the entrance to which is in the Cour du Carrousel, in the Pavillon Mollien, near the Guichet des Saint Pères.

*Photographs and catalogues.* — Visitors will find inside the Museum, at the principal entrance, and at different points in the galleries, large collections of photographs, post-cards, and catalogues, as well as a certain number of publications which it has been thought useful to put at the disposal of the public (see the list of these Works of reference on page 123).

In the *salle Percier*, between the Daru Staircase and the *Salon Carré*, special arrangements have been made for the sale of all the works, both ancient and modern, dealing with the museum, and all the photographs that may be required; any information desired can be obtained from the same quarter.

*Studios for Chalcography and Casts.* — One of the departments of the Museum is devoted to the printing and sale of etchings and engravings (see p. 54). The entrance to the sale rooms is at n° 36, quai du Louvre, Porte Jean Goujon. A studio for the making of casts is also run, and anything turned out can be bought by the public. The entrance to the sale room is also on the quai, at n° 34, Porte Visconti. Special catalogues give all necessary information regarding the works reproduced and the sale price.



*Administration and superintendence.* — The management of the National Museum, which is subordinated to the Department of Fine Arts at the Ministry for Public Education, is entrusted to a Director, who is also in charge of the Museums of Cluny, the Luxembourg, Versailles, Saint-Germain, and the Château of Maisons-Laffitte, as well as of the National Palaces of Fontainebleau, Compiègne, Pau, and Malmaison. Under his orders are several secretaries, (whose offices, like his own, are situated on the ground-floor of the Grande Galerie, with a special entrance in the Cour du Carrousel) constituting the administration properly so called of the National Museum.

The superintendence of each Department of the Louvre, which comprises six (Greek and Roman antiquities; Egyptian antiquities; Oriental antiquities and ancient ceramics, Paintings and Drawings; Mediaeval, Renaissance, and Modern statuary; Mediaeval, Renaissance, and Modern objects of art), is entrusted to a Curator assisted by one or more Assistant Curators. The departmental offices are on the second floor in the Vieux Louvre, and are reached by a special staircase situated in the south-west corner of the court-yard.

Purchases are made with the funds of the *Caisse des Musées nationaux*, which enjoys independent civil rights, and is maintained by annual contributions from the Budget, by the interest of a part of the capital acquired by the sale of the Crown diamonds, by income accruing from invested gifts and legacies, from the sales in the studios, and from the profits made by selling catalogues, photographs, and post-cards in the galleries. The management of this *Caisse* is in the hands of the Board of National Mu-

seums, which examines any proposals for purchases made by the Curators.

*The Society of the Friends of the Louvre.* — A Society called the *Friends of the Louvre* was founded in 1897, with the object of contributing to the enrichment of the Museum by private means. It has already succeeded in acquiring a large number of important objects. At the present time, it has more than 3,000 members enjoying special privileges and advantages. Its head-quarters are in the Pavillon de Marsan, in the Louvre.

† *The School of the Louvre.* — The purpose of the *Ecole du Louvre*, which was founded in 1886, is to enlighten the public as regards the history of the national collections and the artistic and archeological questions connected with them.

It provides for the giving of a certain number of lectures by the curators of the different departments on subjects connected with their particular province. These lectures are given in the months between December and June, in a room which is reached by the Porte Lefuel, n° 38, quai du Louvre. People can attend them, either as pupils or visitors, after having had their names entered at the offices of the Secretary of the *Direction des Musées nationaux*.

*Conférences-promenades.* — The Director of the Museum has organized a series of lectures, which began in 1920, on different artistic subjects. The lectures are delivered by attachés belonging to the various departments, by former pupils of the *Ecole du Louvre*, or by other qualified persons, in the Galleries, principally on Mondays, but also on other days in the week. The programme, which is changed every month, is posted up at different points in the Museum. Names

may be entered, and all necessary information obtained at a special office at the Porte Denon.

Series of lectures are given in English, Italian, and Spanish.

Lectures on the general history of Art, which are open to all, free of charge (the Rachel Boyer foundation), are delivered several times in the week, in the evening or on Sunday mornings, in a special room outside the Museum, by the lecturers in charge of the conférences-promenades.

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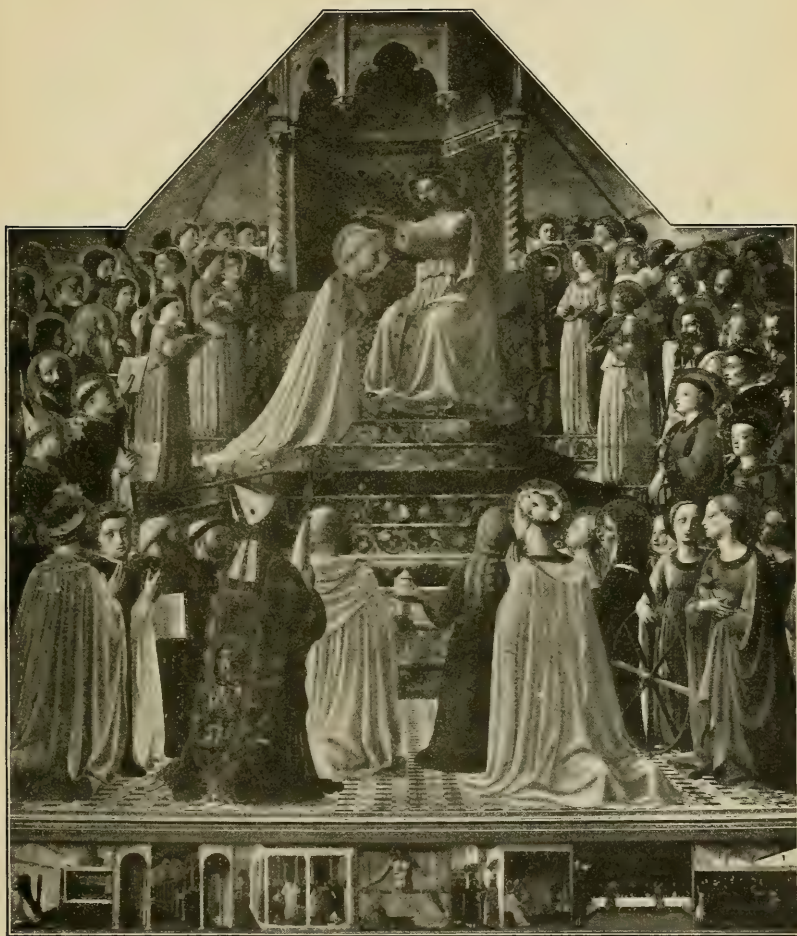


## FIRST VISIT

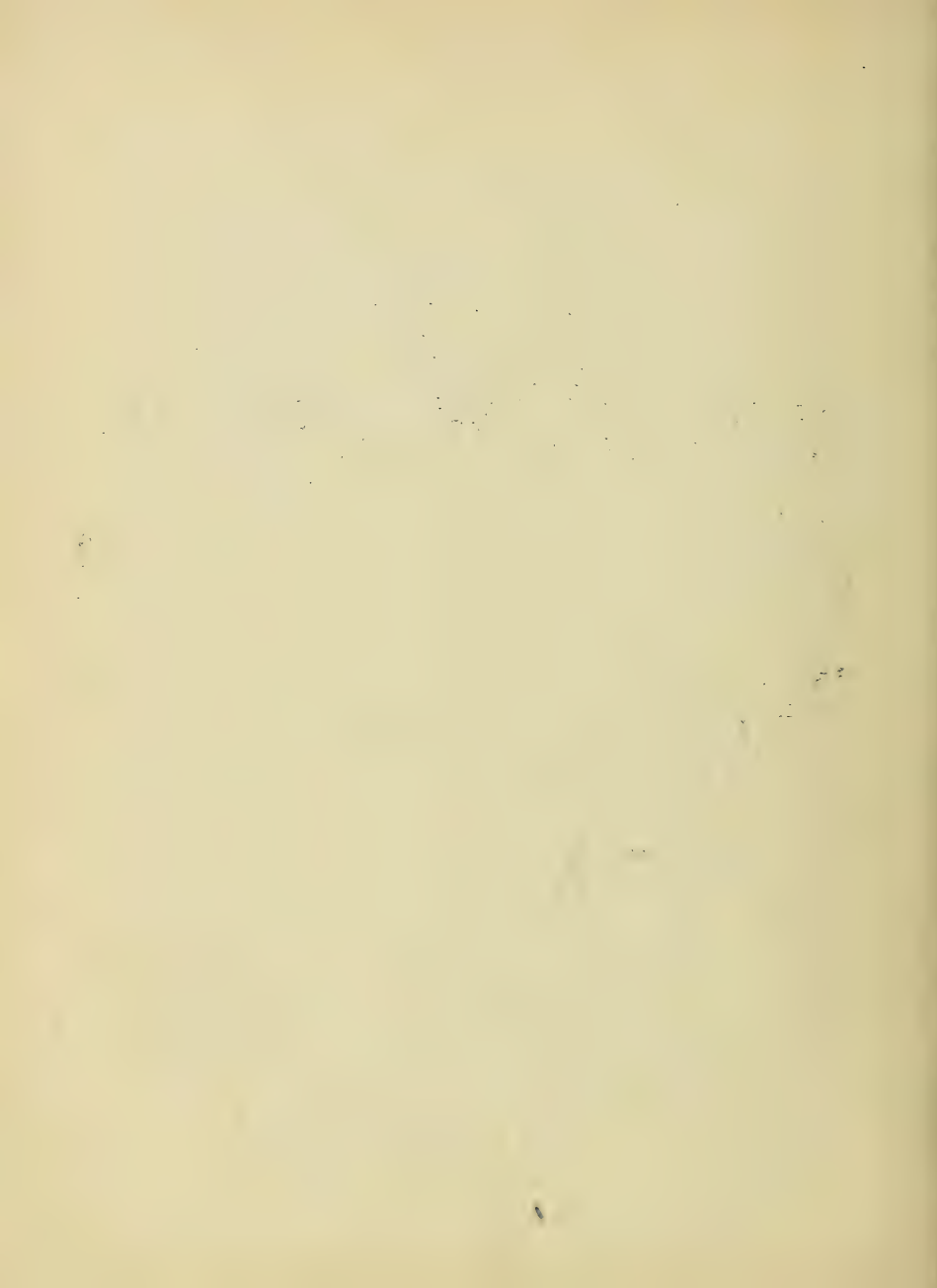
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### PAINTINGS AND DRAWINGS

However beautiful and famous certain works of sculpture may be, however interesting historically or nationally certain collections of antiquities or of objects of Art, it is certainly the collections of Paintings which constitute the great attraction of the Museum of the Louvre. Of all its treasures, they are the most distinctive, the most popular, and the most important, even in the eyes of historians and lovers of Art. They comprise, moreover, the greatest number of outstanding works, and occupy the most space in the Palace. This concise description of the different objects of interest in the Museum will, therefore, naturally begin with the Paintings. Too much space, however, will not be given up to them, as they certainly are the best known of the collections, and have been the subject of large numbers of works easily procured by anyone desirous to have information regarding the value and the arrangement of the works brought together in the Louvre. We shall therefore limit ourselves, in accordance with the plan sketched in our introduction, to pointing out the principal works to be found in each collection, and each room.

Braun and C<sup>o</sup>

FRA ANGELICO.  
Crowning of the Virgin.



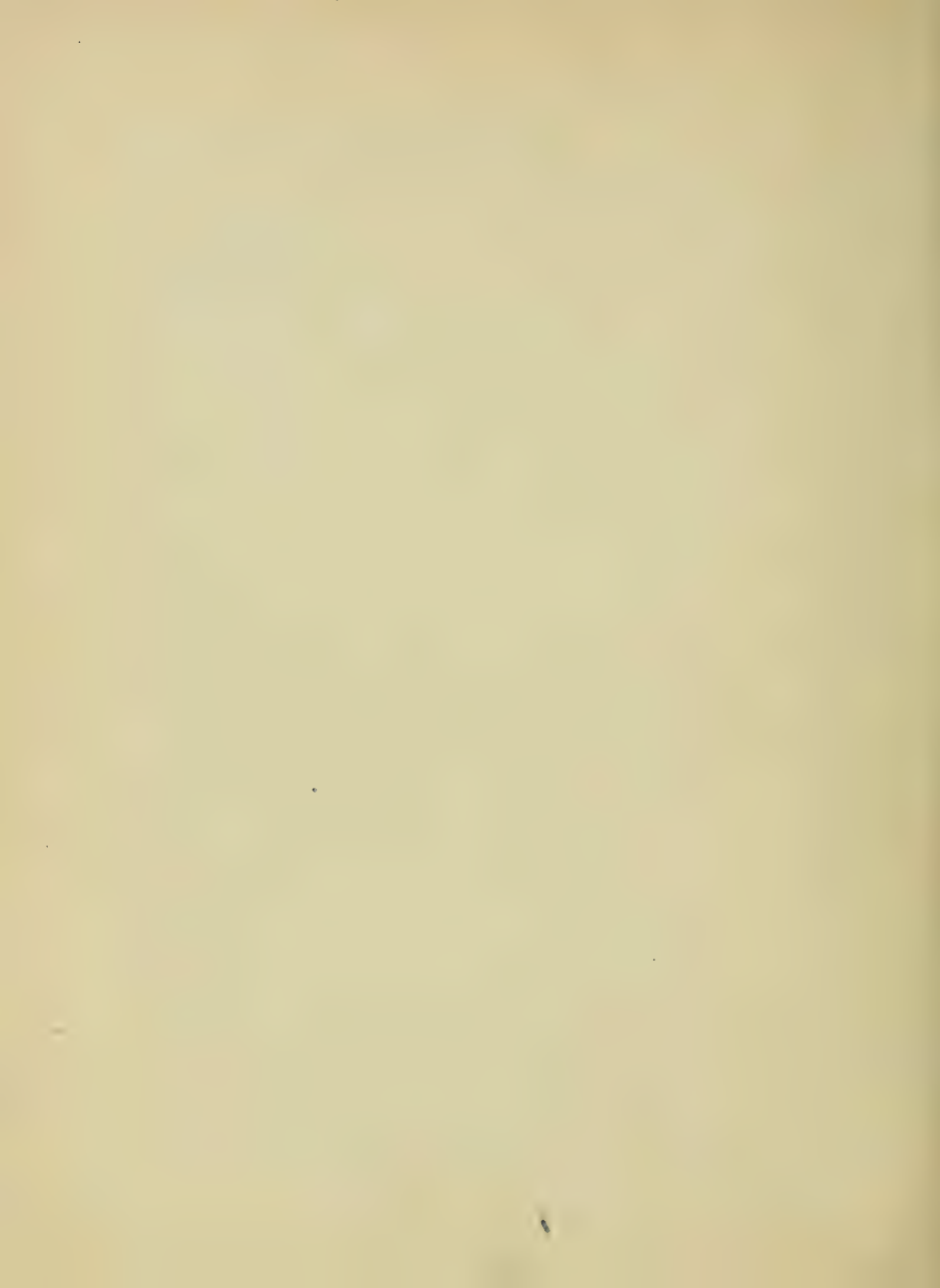




RAFFAELLE.

Braun and Co

The Virgin called the « Belle Jardinière ».



We shall, above all, strive to show the logical sequence to be observed in visiting a Museum which, in spite of the efforts made to bring order and method into it, still remains complicated and at times perplexing.

It must be observed, in the first place, that the collection of Paintings in the Louvre, which has stepped into the place of the Cabinet of the Kings of France, is among the most ancient, not only in the Museum, but in the country, and even in the whole world, dating back as it does to the collection of Italian paintings formed at Fontainebleau by François I<sup>er</sup>. It was enriched principally under Louis XIV, many Flemish and Dutch paintings being added to it, without taking into account the large numbers of French works ordered from time to time. Under the *ancien régime*, it was scattered in several palaces; but in the XVIIIth century, however, a fairly important part was brought together in the Luxembourg, and thrown open to the public. There was even a plan to create a Museum in the Louvre, but no further steps were taken till 1793, when the National Convention ordered it to be constituted.

Twenty years of victorious warfare under the Republic and the Empire prodigiously increased the size of the collection. The *Musée Napoléon* was a storehouse for the most glorious works in Europe. In 1814 and 1815, when the allies recovered their property it lost much of its splendour. There still remained, however, an imposing number of works, to which were added others by ancient or modern French artists. Apart from these series of foreign pictures, the quantity or value of which, taken separately, compares very favourably with what any other European Museum can show, these collections constitute to-day

a unique assemblage of master-pieces of French national art. Of late years, every effort has been made to reach back, on the one hand, to its most distant origins, and to include, on the other, works by its latest representatives. Gifts of remarkable works and of complete collections (La Caze, Thomy-Thiéry, Moreau, Chauchard, Camondo) have, during the second half of the XIXth century and the early years of the XXth, swelled the list, in addition to the regular purchases which ceaselessly enrich it.

The Great War spread confusion throughout the collections of the Museum, the Paintings having most to suffer. A large part of them were taken down and sent away from Paris, to keep them out of harm's way.

On their return it was found possible to carry out a thorough re-arrangement, which, as was seen when the Galleries were progressively thrown open in 1919 and 1920, has been a great improvement on the former classification.

*Arrangement of the collections.* — The Picture Galleries at the Louvre occupy the greatest part of the rooms on the first floor. The *Salon Carré* (Plan I, C)<sup>1</sup>, the neighbouring Gallery called the *salle des Sept Mètres* (E) and the whole of the *Grande Galerie du bord de l'eau* which continues it (F), as well as the *Pavillon de la salle des Etats* (H) with

(1) *N. B.* — The letters and figures placed between brackets refer to the different plans that are published with this guide (See end of the volume). They do not correspond to the numbering of the Rooms in the Museum, the same numbers being found at times in several departments.



its two suites of small rooms, are set apart for works belonging to Foreign Schools.

The French School occupies the suite of small rooms which connect the *Mollien* staircase with the *Grande Galerie* (L, M, N, O), the three large Galleries in the buildings of the new Louvre (P, R, S), which lead into the *Salle Denon* (Q), and, lastly, on the other side of the *Daru* staircase (I), the room called the *Salle des Sept Cheminées* (T) and the adjoining room, which in former times were part of the Royal apartments, situated in the oldest portion of the Palace. The old Guard Room (V), above the *Salle des Cariatides*, contains to-day the whole of the *La Caze* collection.

Other complete collections, bequeathed to the Louvre with the proviso that they are to be kept intact, are to be found close to the *Salon Carré*, in the *Salle Duchâtel* (D), and on the second floor of the Colonnade, in the *Salle Thomy-Thiéry*, which joins on to two other rooms containing modern paintings, and at the end of the *Grande Galerie*, in the *Salle Chauchard* and the *Salle Schlichting* (W, X, Y, Z).

The *Isaac de Camondo* collection was placed in 1914 in a room situated on the second floor, above the small French rooms. It is reached by a separate lift and staircase, close to the *Pavillon Mollien* (II).

The *Adolphe Moreau* collection was placed temporarily in the *Pavillon de Marsan*, in rooms belonging to the *Musée des Arts Décoratifs*, and hitherto has remained there.

Finally, the growth of the collections of Paintings

of the French school, which one day or other will make it necessary to open fresh Galleries, has caused a large number of works of the XIXth century, which could not find a place in the *Salle S*, where the great Delacroix and Courbets are, to be hung in four rooms, formerly given up to Drawings, in the wing of the Vieux Louvre overlooking the rue de Rivoli (*Plan III*, 82, 83, 84, 85).

Two other rooms close by (80 and 81) have, since 1919, held Paintings belonging to the English school. The Picture Galleries are most easily reached by the *Daru* staircase (I), which leads both to the *Salon Carré* and the *Grande Galerie* through the *Galerie d'Apollon* or the *Salle Duchâtel*, and to the French XVIIIth century room, the *Salle des Sept Cheminées* and the *Salle La Caze*. The last-mentioned room can also be reached directly by the Henri II staircase (III).

The *Mollien* staircase (II) leads likewise straight up to the small French rooms or to the XVIIth century one, and through the first-mentioned to that part of the *Grande Galerie* given up to the Schools of the North.

To reach the new French rooms, it is necessary to go up the Henri II or the Henri IV (IV) staircases and cross the Furniture Rooms (74 to 78).

The *Thomy-Thiéry* collection and the adjacent rooms are reached by a separate staircase beginning at the head of the Asiatic staircase, in the north corner of the Colonnade (*Plan III*, VI and VII).

The Chauchard and Schlichting rooms can be

reached only by going right through the *Grande Galerie* (F) and the *Salle Rubens* (H).

N. B. — *These different collections are so extensive that it is preferable, if it is desired to give them all the attention they deserve, to split the visit, and take first the foreign schools and then the French school, and to keep the Drawings, Pastels, Miniatures, and Engravings for a third visit, if need be.*

### FOREIGN PAINTINGS

#### **Classical Italian Art.** — *The Salon Carré.*

— This famous room is the one which is generally first seen by the visitor who has come in through the Pavillon Denon and crossed the Gallery (1) where the sarcophagi and bronzes (the latter copies from the antique) are on view. At the top of the Daru staircase (I) he has come face to face with that imposing statue of *Victory* brought back from Samothrace. If he wishes, before reaching the *Salon Carré*, to cast a glance at one of the most splendid collections of objects of Art and one of the finest rooms in the Louvre, he will leave the *Victory* on the right, and cross the *Galerie d'Apollon* (B); if not, he will leave it on the left, and go straight to the *Salon Carré* through the room where the catalogues are on sale (the *Salle Percier*) and the following room (D), where are to be seen some frescoes by LUINI and the pictures bequeathed by the comte Duchâtel, among which the *Œdipe* and the *Source* by INGRES and the *Vierge aux dona-*

*teurs (The Virgin receiving offerings)* by MEMLING are worthy of mention.

The *Salon Carré* was used under the *ancien régime* for the exhibitions of the *Académie de peinture et sculpture*, and in the XIXth century modern exhibitions were also held there. From about 1848 it contained more than a hundred pictures chosen out of the most famous of every school. Veronese was side by side with Holbein, Van Dyck with Raffaele. Many works were thus brought together in such a way that, owing to their difference in nature and dimension, they could not but damage each other. When the Galleries were re-arranged in 1900, this idea was practically given up : the pictures belonging to primitive and northern schools were restored to their places in their respective collections, which they thus completed and embellished. There then remained in the *Salon Carré* scarcely anything but classical Italian pictures. When, after the war, the whole Museum was re-organized, this judicious conception was fully carried out. The *Joconde*, the *Infante* by Velasquez and the portrait by Poussin have also left the *Salon Carré*. We shall in due time comment upon the arrangement, in the middle of the Grande Galerie, of a kind of sanctuary or « Tribune » (to use the name which, at Florence, designates a Gallery of the same kind), in order to present certain celebrated master-pieces separately and throw them into relief. The *Salon Carré*, which its vast size and splendid decoration fits for the purpose, now remains the shrine of the great Italian painters of the XVIIth century.

RAFFAELLE is here represented by two great paintings in his most classic manner; the *Sainte Famille (Holy Family)*, which was offered to François I<sup>er</sup> by the Pope Leo X in 1518, and the *Saint Michel*, which came to us in the same manner. The last named has been restored several times, and



was retouched as early as 1537 by Primaticcio, while still at Fontainebleau. Several great pictures by GUIDO RENI, GUERCINO, and CARRACCI represent the school of Bologna at the beginning of the XVIIth century; this school continued the traditions of the Renaissance, and was greatly admired in our country in the reign of Louis XIV. But the palm must be given to the great Venetian masters, and especially to PAUL VERONESE, whose two huge canvases, hanging opposite each other, are equally magnificent, and revive the brilliant feasts and the marvellous architecture of the city of the Doges.

The *Repas chez Simon* (the meal in the house of Simon) was given to Louis XIV by the Republic of Venice in 1665, and, until the Revolution, was the principal ornament of the *Salon d'Hercule* at Versailles. The *Noces de Cana* (Marriage at Cana), painted for the refectory of the convent of San Giorgio Maggiore in Venice in 1563, was brought to France after Bonaparte's campaigns in Italy. It remained there in 1815, the Italian commissioners having hesitated to claim it, on account of the difficulties of transport, and accepted a canvas by Lebrun in its stead. It is one of the few important pictures in the Louvre that were not removed from Paris in 1914. The *Jupiter foudroyant les crimes* (Jupiter punishing crime) had the same origin : it was a ceiling in the palace of the Doges in Venice, while the *Pélerins d'Emmaüs* (the Pilgrims of Emmaus) belonged to the collection of Louis XIV.

TITIAN, who is, even more than Veronese, the exponent of the magnificent colouring of Venetian

art, and may be considered the leader of the school, is represented by the *Mise au Tombeau* (the *Burial of Christ*) and the *Couronnement d'épines* (*Christ crowned with thorns*) and also by a great mythological painting of wonderful power of composition and brilliancy, portraying the history of *Jupiter and Antiope*.

The same subject is seen again close by, treated by CORREGGIO, the delicate painter of Parma, who weds DA VINCI's witchery and voluptuous grace to the warmth and power of the Venetian colouring.

His *Antiope*, which belonged to Charles I of England, then to the banker Jabach, afterwards to Mazarin, and finally to Louis XIV, is still one of the glories of our *Salon Carré*.

**The Grande Galerie.** — The first bays in the *Grande Galerie*, on leaving the *Salon Carré*, are filled by pictures exemplifying the different stages of Italian art. The Galerie itself is, as Paul Jamot says, « like the stately onflow of a river of art » : the *Salle des Sept Mètres*, containing the Italian primitives, is, as it were, one of its sources. At the other end of the Galerie, the Flemish, Dutch, and German primitives form « the other source of the river, the Northern source, over against the Southern one ».

These Northern schools, concentrated now in the small rooms near the *Salle des Etats*, stretch along the *Grande Galerie*, towards the Italian stream, which flows in upon them at the period of Rubens and Rembrandt, just as it meets and vivifies the

Spanish school of the same date. The junction takes place in the middle of the *Galerie*, and this is just the place where, thanks to the re-arrangement of the Museum, the French school begins.

In proximity with the groups of paintings showing the Gothic origins of French art, — they would be more in their place in the neighbourhood of the painters from the North — those throwing light upon the Italian influence of the school of Fontainebleau are naturally placed after those exemplifying the development of ultramontane schools, the vigour of which will soon be exhausted: it is as if an arm of the river had broken away from the main bed.

Soon this arm will itself become the river: « France plays the rôle of inspirer and guide which for a moment had been that of Italy », says Paul Jamot; and the history of it can be followed out all along the series of French rooms.

**Primitive Italian paintings.** — The *Galerie des Sept Mètres* (E), which opens into the *Grande Galerie* close to the exit from the *Salon Carré*, contains a collection of paintings commonly known as *Primitives*. They belong for the most part to the Florentine school of the XIVth and XVth centuries, and range from the great *Madone trônante* (*Madonna enthroned*) (on the left, near the entrance), which dates from the XIIIth century and is attributed to CIMABUE, to the works of a BOTTICELLI (on the right), such as the celebrated panel in which the Virgin clasps the Infant Jesus in her

arms by the side of a childish St. John, subtly smiling (end of the XVth century), and taking in the grand decorative compositions of a FRA ANGELICO (*Couronnement de la Vierge, Crowning of the Virgin*) at the bottom of the room (Plate III) or of a GHIRLANDAJO (the *Visitation*), which give a good idea of the calm, luminous brushwork with which the XVth century Florentine painters covered their walls.

Other splendid specimens of these schools, so varied in nature, are furnished by works by GIOTTO (*St. Francis*) and his school for the XIVth century and by PAOLO UCELLO and FRA FILIPPO LIPPI for the realistic period of the XVth century.

Besides the Milanese frescoes in the *Salle Duchâtel* previously alluded to, and that of the *Magliana*, painted by the pupils of Raffaelle, above the entrance to the Galerie des Sept Mètres, another splendid one from the brush of FRA ANGELICO, representing a *Crucifixion*, which was the glory of a convent of Fiesole, and two lovely decorative pieces also painted in fresco by BOTTICELLI for the Villa Lemni near Florence, are well worth seeing. The last mentioned represent *Giovanna Tornabuoni* on the one hand, and her fiancé *Lorenzo Albizzi* on the other, accompanied respectively by the *Liberal arts* and the *Virtues*.

The first two bays of the Grande Galerie (F1 and F2) contain also a number of paintings belonging to the schools of the centre and north of Italy and dating back to before the classical Renaissance of the XVIth century. In proximity with SIGNORELLI's *Adoration des Mages* (*Magi worshipping Christ*), PERUGINO is represented by several *Virgins sur-*



rounded by angels or saints, and a great *St. Sebastian* of a very academic style; MANTEGNA reveals himself here in his different aspects — as a severe but expressive religious painter in his *Calvary*; as a magnificent decorator in his *Madonna of Victory* or his *St. Sebastian*, from Aigueperse; as a humanist passionately in love with antiquity in his *Parnassus*. ANTONELLO DA MESSINA, with his energetic *Condottiere*, the BELLINI and CARPACCIO are represented by some specimens showing how brilliant, realistic, and racy the work of the Venetian school already was in the XVth century.

**Italian Art of the XVIth and XVIIth centuries.** — In the second bay in the gallery begin the classical schools of the XVIth century. There is first a whole panel devoted to the Milanese school, the outstanding figure of which is LEONARDO DA VINCI, very well represented in the Louvre, without counting the *Joconde* and the *St. Anne* to which we shall come in a moment, by the *Vierge aux Rochers* (*Virgin of the Rocks*), the portrait of the *Belle Ferronnière*, the *St. John Baptist* and the *Bacchus*, all of which paintings belonged to the Royal collections, and give full expression to the ideal of thoughtfulness and delicate sentiment dear to the artist.

Then comes the very important collection of the works of RAFFAELLE, some, like the *Virgin* called the *Belle Jardinière* (Plate IV) (1507), belonging to his Florentine period and imbued with the delicate charm of the Primitives, the others like unto the

portrait of *Balthazar Castiglione* (1516), a grave and solid presentment worthy of the greatest portraitists of all times.

On the rest of the left wall are the remaining Venetian schools. Special attention must be given to TITIAN's two magnificent, lifelike works *l'Homme au Gant* (*the Man with the Glove*) and *Laura Dianti* as well as to TINTORETTO's great dramatic sketch, on which his *Paradiso* was based. The last named picture adorns the ducal palace of Venice. The right wall, where the light is far less good, and on which there are fewer master-pieces, still offers to the gaze important religious works, such as those of FRA BARTOLOMMEO and ANDREA DEL SARTO, besides a few paintings, belonging to the end of the XVIth and XVIIth centuries, from the brushes of the CARRACHI, ALBANI, and PIETRO DA CORTONA.

**The "Tribune".** — After the second bay, thanks to the architectural dispositions of the gallery, it has been possible to constitute, by means of curtains, which catch the eye without completely shutting off the perspective, a large room which was at once called by the name of « the Tribune », after the room in Florence. The portrait of Monna Lisa, the wife of Francesco del Giocondo, the famous *Joconde* that Leonardo da Vinci brought with him to France in 1516 and left to François I<sup>er</sup> on his death in 1519, holds the place of honour. Nothing more remains to be said upon the expression of infinite sweetness and smiling sadness printed on that wondrous, mysterious face.



LEONARDO DA VINCI.

Éditions Albert Morancé

Monna Lisa del Giocondo known as the « Joconde ».

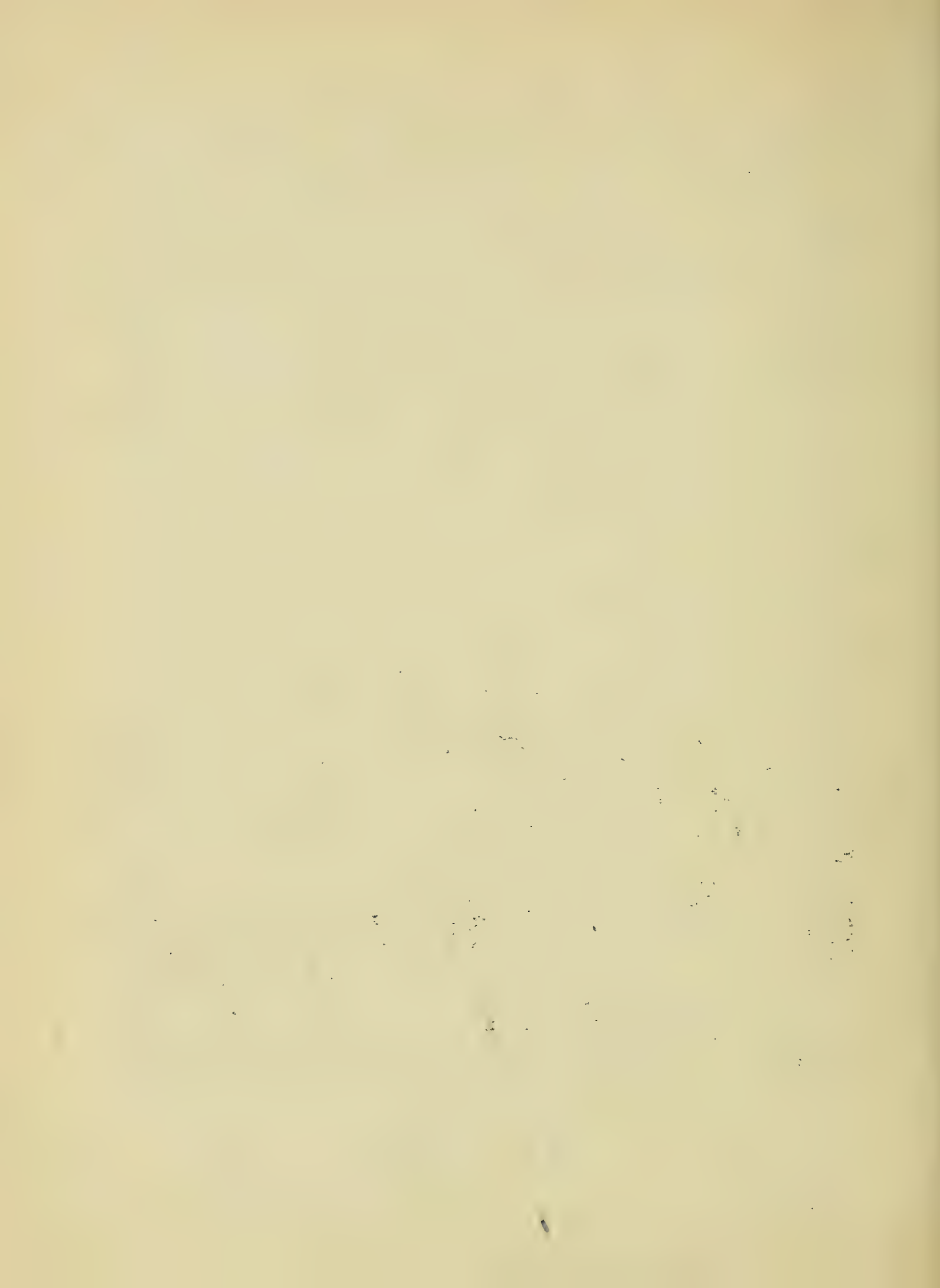






VAN DYCK.  
Charles I of England.

Musées nationaux



The two small paintings which accompany it, a *St. Michael* and a *St. George*, bring us back to the youth of RAFFAELLE, as does the charming, but far less studied portrait of *Jeanne d'Aragon*. Two master-pieces, of peerless grace and unexampled dexterity of brush-work, the *Mariage mystique de Sainte Catherine* and the *Concert champêtre (Rustic Concert)* blazon forth the names of CORREGGIO and GIORGIONE, whilst fresh lustre is shed on that of TITIAN, whose greatest works are elsewhere, by the *Allégorie* and the *Portrait de François I<sup>er</sup>*.

The powerful bust of a man by MINO DA FIESOLE, a recent gift of the Gustave Dreyfus family, and the delicate presentment of a young unknown Florentine lady are there as a proof of the grandeur and charm of Italian plastic art, whilst two bronzes after the antique remind us of the cult that the great generation of the Renaissance had for Graeco-Roman classical art.

**Italian paintings of the XVIIth and XVIIIth centuries.** — The right wall of the third bay of the gallery brings us to the end of the Italian school. A few painters belonging to the school of Bologna, who were for a time treated with too little attention, have been restored to their rightful place — GUERCINO, for instance, who was a powerful colourist, DOMENICHINO, or LANFRANC, who lead up to our French classics, with CARAVAGGIO and SALVATOR ROSA, who furnish, in Rome or Naples, examples of the new realistic style, rather brutal at

times, from which the Spaniards will draw inspiration.

In the XVIIIth century, Venice saw the efflorescence of the descendants of her great decorators. TIEPOLO is not well represented here; but the landscape-painters and painters of interiors of the Venetian XVIIIth century, such as CANALETTO and GUARDI, offer us exquisite master-pieces.

**Spanish Art.**— The third bay also forms the natural transition between the XVIIIth century Italian school and the Spanish school of the same period, which issues directly from it. The latter is the less brilliantly represented: the great master who rises above all his fellows, VELASQUEZ, is practically wanting. There is only the *Portrait de l'infante Marie-Marguerite* to give an idea of his manner.

The Grande Galerie contains two very expressive paintings by such of his forerunners as IL GRECO and HERRERA — the *Christ en croix* (*Christ on the cross*) and *Saint Basile*. The more Italian touch of RIBERA is to be seen in the *Christ au tombeau* (*Christ in the Sepulchre*) and the *Adoration des Bergers* (*the Adoration of the Shepherds*). MURILLO's freshness and glow of colouring and occasionally powerful realism charm the eye in such celebrated paintings as the *Immaculée Conception*, the *Naissance de la Vierge* (*the Birth of the Virgin*), and the *Jeune Mendiant* (*the Young Beggar*), whilst ZURBARAN draws the attention by the strength and sobriety of his monastic scenes. GOYA, finally, the

belated offspring of these masters (end of the XVIIIth century), reveals, in several good portraits, all the power of his native qualities.

**Flemish and Dutch paintings.** — The last two bays of the Grande Galerie (F 4 and F 5), and the rooms in the *pavillon des Etats* which come after them, are devoted entirely to the schools of the North : they thus form a magnificent pendant to the imposing group of the meridional schools which were met with in the Salon Carré and the three first bays of the Grande Galerie. It is unfortunately impossible in visiting them to follow their chronological development.

The first bay we come to contains a group of XVIIIth century Flemish masters. RUBENS is to the fore with the *portrait d'Hélène Fourment et ses enfants* (*portrait of Hélène Fourment and her children*), his spirited *Kermesse*, and his valuable little panel depicting the flight of Lot — the *Fuite de Loth*.

The richness and power of his temperament are foreshadowed by the *Triomphe de la Religion* (*Triumph of Religion*) and the *Prophète Elie nourri par un ange* (*Elijah fed by an angel*). These were bought by Louis XVIII from Marshal Sebastiani who had brought them from Spain. His *Calvaire*, his *Adoration des Mages*, and his *Reine Thomyris* are also works of wonderful colouring and great brilliancy.

His emulator JORDAENS is represented by mythological subjects, and his pupil VAN DYCK by what is



perhaps his most famous picture (See Plate V), the portrait of *Charles I<sup>er</sup> d'Angleterre*, which was bought in the XVIIIth century by Mme Dubarry. This lady pretended that her family was descended from the Stuarts; the painting was sold to Louis XV in 1775. It is a portrait of matchless aristocratic grace, of a delicacy of finish of which there is scarcely another example in the works of the master.

The following bay is devoted to the Dutch masters of the XVIIth century, and especially to REMBRANDT, whose greatest works, at one time alone here, are now accompanied, thanks to a more harmonious distribution, by paintings of a somewhat similar spirit, such as certain fine landscapes by RUYSDAEL, family portraits by FRANZ HALS, and two fine *Réunions de cavaliers* (*Meetings of Horsemen*) by CUYP. We shall shortly meet with the smaller works by REMBRANDT in the rooms round the *Salle des Etats* (*Rubens Gallery*).

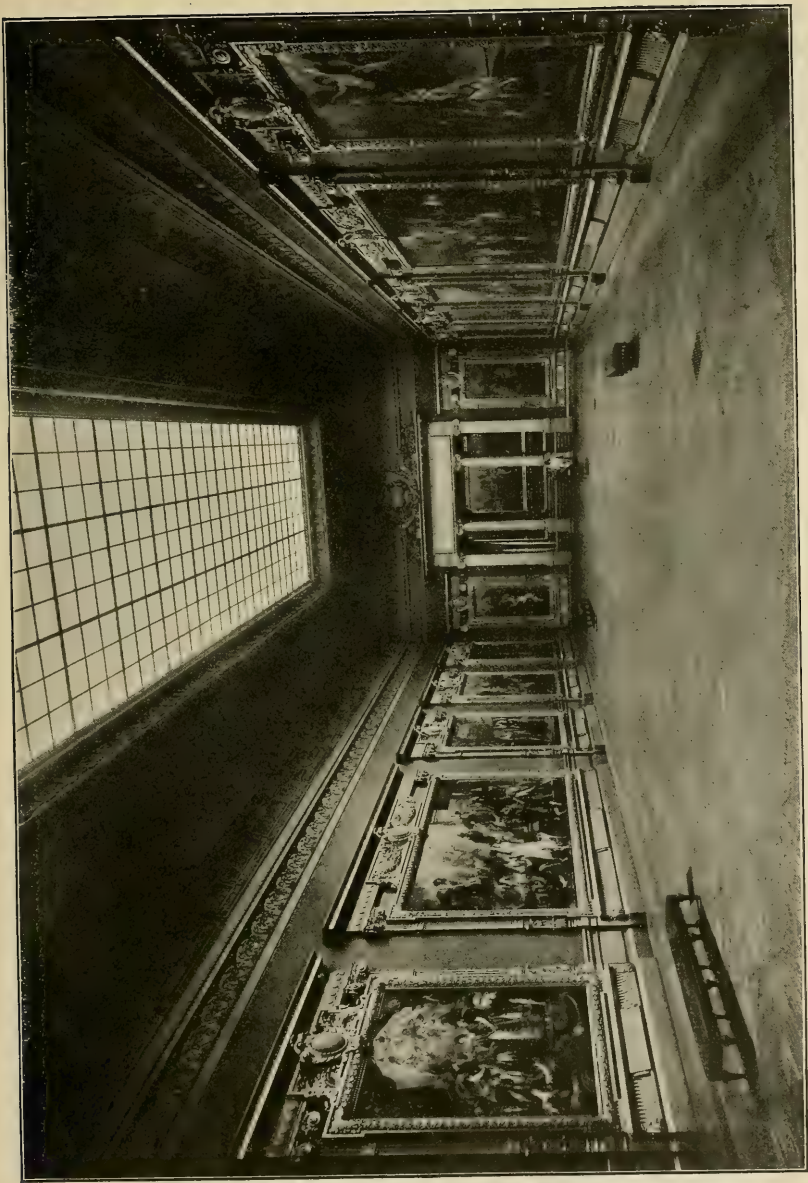
Rembrandt, whose most important works have remained in his own country, (the *Lesson of anatomy*, the *Round at Night*, the *Syndics*) is fairly well represented in different European Museums. But the Louvre can vie with any of them, thanks to its 21 canvases by the master; some of them, such as the *Philosophes en méditation*, l'*Ange Gabriel quittant Tobie*, belong to the first part of his career, from 1634 to 1637; others to the period when the depth of expression is joined to a marvellous witchery in the use of light and shade, in matchless master-pieces such as the *Pèlerins d'Emmaüs* (*Pilgrims at Emmaus*, Plate VI), and the *Bon Samaritain* (1648); others, finally, to the end of his life, saddened by deaths and adversities, as is proved by the admirable but mournful portrait of himself (1660), consoled for a while by his sweet *Hendrickje Stoffels*, a very



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REMBRANDT.  
The Pilgrims of Emmaüs.





The RUBENS Gallery.





touching portrait of whom is also in the Louvre; she certainly posed for the *Bethsabé au bain* (*Bathsheba bathing*) of 1654, which came into the Louvre with the collection La Caze, and is one of the works in which the miracle of the golden light shed around them glorifies in the highest degree the humble models that the artist had before his eyes.

At the end of the Grande Galerie has been situated, since 1900, the room devoted to VAN DYCK (G), which forms as it were a sort of vestibule leading up to the Rubens gallery. It contains several great works of the Marie de Medicis series which could not be placed in the gallery. The most admirable of VAN DYCK's works in this room are the great equestrian portrait of the *Marquis de Moncade*, and the *Vierge aux donateurs* (*Virgin receiving offerings*), which partake of the robustness of his Antwerp paintings, while the religious element is treated in a more delicate and sentimental style than that of Rubens. JORDAENS is represented by the *Vendeurs chassés du Temple* (*the Merchants driven out of the Temple*), one of his most vivid and personal canvases, and CRAYER by a few fine portraits and some religious paintings in which the influence of Rubens is clearly to be seen.

*The Rubens Gallery.* — A short flight of steps leads down to the former *Salle des Etats* (H), which, since 1900, has been the RUBENS Room, and contains the collection of great paintings executed by the Antwerp master in glorification of Marie de Medicis (Plate XIII).

Without any attempt at the exact reconstitution of the gallery in the Luxembourg palace, built by order of Marie de Medicis by JACQUES DE BROUSSE and decorated by RUBENS, and transformed at the end of the XVIIIth century, the decorative purpose for which these magnificent productions were created has not been lost sight of. The setting in which they have been placed, and which renders them still more striking, was very skilfully composed by M. Redon. The size of the room, unfortunately, has not allowed all the 21 works by Rubens which relate the history of Marie de Medicis to be hung there; only 18 of them could be brought in.

Rubens received the order in 1621, and immediately made the preliminary sketches. The work was carried out between 1622 and 1625 at Antwerp, and his pupils lent him considerable help. The splendid power of the composition and the brilliancy of the colouring reveal the preponderance of Rubens himself, however, and rank these productions among the grandest and most expressive that he ever carried out.

*The small rooms.* — Parallel with the Rubens gallery, there run on both sides some smaller rooms, set apart for Flemish, German, and Dutch works of small size. There are seven on each side, with two additional vestibules and two passages. The best method of visiting them is to take the narrow passage on the right, and begin by the rooms (I) which are lighted by the Cour du Carrousel.

In the first room, after having crossed an antechamber in which are hung some Primitive Spanish panels, we come to the series of Flemish Primitives. The place of honour is occupied by the marvellous panel by JAN VAN EYCK known by the name of the *Vierge au donateur* (*Virgin receiving offerings*),

which represents Nicholas Rollin, the chancellor of the Duke of Burgundy, praying before the Virgin (Plate VII). The work was ordered by him, about 1425, and placed in the cathedral of Autun. Due attention must also be given to the fine portrait of *an old woman*, and the *Resurrection* by MEMLING, as well as to an important triptych by ROGER DE LA PASTURE, wrongly called VAN DER WEYDEN, for the painter, a native of Tournai, had nothing to do with Flanders properly so called, and to a curious *Scène de l'Enfer* (*a scene in Hell*) by an unknown master, but very similar in spirit to the others.

The second room contains somewhat more modern works, belonging to the beginning of the XVIth century, such as the *Noces de Cana* (*the Marriage at Cana*) by GÉRARD DAVID, the beautiful *Vierge à l'enfant* (*Virgin with a child*) by QUENTIN METSYS, the *Banquiers* (*Bankers*) by the same Antwerp painter, which open the series of genre-painting, whereas the *Aveugles* (*the Blind Men*) by BRUEGHEL and a charming little landscape by the same artist reveal the tendency of these northern painters to a sometimes satirical and trivial realism, but especially their wonderful sympathy with nature. The third room offers the contemporary productions of the Dutch and German Primitives XVth and XVIth centuries). The *Résurrection de Lazare*, an exquisite panel by GÉRARD DE SAINT JEAN, who belongs to the school of Haarlem, and an important retable by the MAITRE DE LA MORT DE MARIE show the relationship and the distinctive diffe-

rences of the Dutch, Flemish and German schools.

The next two rooms are devoted to the German school : in one of them, the Cologne Primitives, such as the *MAITRE DE LA SAINTE PARENTÉ* or the *MAITRE DE SAINT BARTHÉLEMY*, appear with their somewhat precious naivety, their crude colouring, or their dramatic sentiment, expressed by methods which are derived from those of the Flemings; in the other are to be found the great masters of the XVIth century, *DURER* to whom justice is scarcely done by a few gouaches or drawings, *HOLBEIN*, who, on the contrary upholds his claim to be considered a truthful and powerful portraitist by his *Erasmus*, his *Nicolas Kratzer*, and his *Anne of Cleves*. His *Erasme écrivain* (*Erasmus writing*), especially, painted at Basle in 1523 during a stay made there by the artist at the age of 26, is one of the glories of the Museum (Plate VIII).

The sixth and seventh rooms contain the collection of Flemish paintings which formed part of the bequest of Dr. La Caze, some fine works by *TENIERS*, *BRAUWER*, and some drawings by *RUBENS*, etc.

The rooms on the opposite side of the building, which overlook the Seine, and in visiting which it is best to begin on the left coming from the Grande Galerie, have been set apart for the lesser Dutch masters, the first, like the last of the preceding series, being filled by Dutch works from the La Caze collection, the following ones containing paintings from the older collections formed in great part in the XVIIIth century, at the time when this familiar, exact kind of art was particularly



Musées nationaux

VAN EYCK

The Virgin receiving offerings.

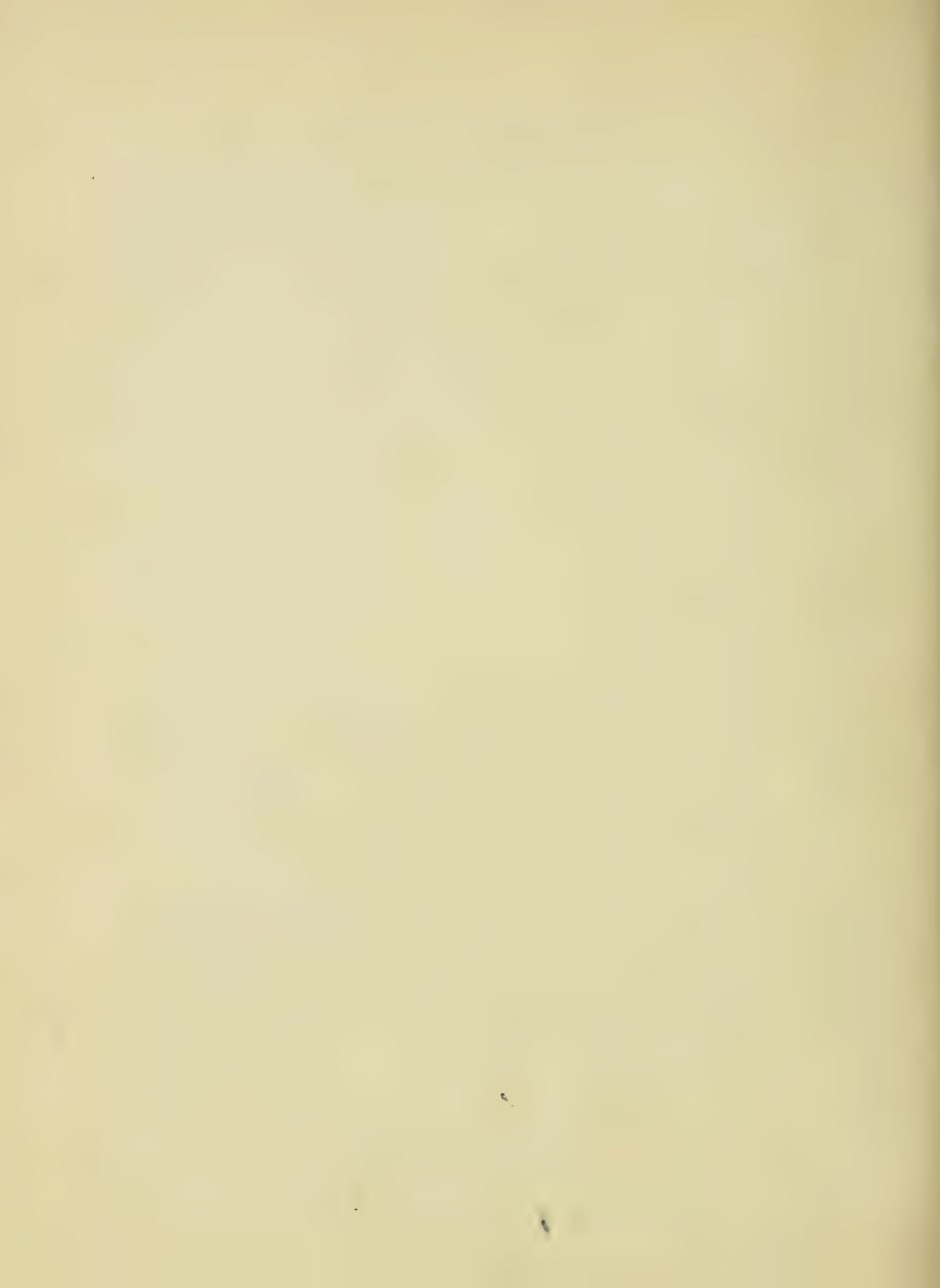






HOLBEIN.  
Erasmus writing.

Braun and Co



admired, and its productions were eagerly sought after by public and private personages.

After the La Caze room, there come, first of all, grouped together, some of the oldest of these masters (1<sup>st</sup> half of the XVIIth century), such as ADRIEN VAN DE VENNE, VAN STEENWYCK, MIEREVELT, PIETER LASTMAN, the master of REMBRANDT, then in the third cabinet, the matchless master-pieces of REMBRANDT already mentioned, the *Pélerin d'Emmaüs* the two *Philosophes*, *l'ange Gabriel et Tobie*, etc., to which have been adjoined such capital productions as the *Dentellière (the Lacemaker)* by VAN DER MEER DE DELFT, one of those bright, luminous works which please our modern tastes so well, and the *Intérieur* by PIETER DE HOOCH.

Then in the following rooms there is the concourse of works portraying amorous conversations, scenes of domestic life, and of portraits from the brushes of STEEN, VAN OSTADE, TERBURG, METSU, and GERARD DOU (the *Femme hydropique*), the latter one of the artists whose sense of light is nearest that of Rembrandt, without counting the landscapes, enlivened by persons and animals, painted by RUYSDAEL (the *Buisson*) (the *Hedge*), VAN GOYEN, HOBBEEMA, or PAUL POTTIER (the *Prairie*) (the *Meadow*).

*Beyond the Rubens Gallery, the rooms containing the Chauchard Collection were thrown open in 1910, and those containing the Schlichting Collection in 1920. To avoid going backward and forwards, they may both be visited immediately, but it would be more logical to take in the first, at least, after the rest of the modern French rooms.*

**Schlichting collection.** — The rich collection bequeathed to France in 1914 by a great Russian nobleman, Baron Basil of Schlichting, comprises a number of works of very different techniques and periods (room Z). We shall speak later on of the furniture (see p. 114). Among the pictures belonging to the different schools, mention may be made here of those which complete the series already visited, and may be taken in now, especially a splendid RUBENS, representing a mythological episode, *Ixion trompé par Junon* (*Ixion deceived by Juno*), a splendid study of the nude, a curious *Baignade* (*Bathing scene*) by the Dutch artist NICOLAS MAES, and the portrait of a painter by FRANZ HALS. The Italian paintings are less important, with the exception of two brilliant works by TIEPOLO. Finally, the French school is represented by some charming productions by BOUCHER, FRAGONARD, and NATTIER, as well as by an exquisite sketch by PRUDHON for his *Zéphir*.

### FRENCH PAINTINGS

If it is wished to visit the Rooms devoted to the French School after having seen all the foreign Schools, the entrance to the small French rooms will be found towards the middle of the Grande Galerie, in coming back from the Rubens gallery. If on the contrary, it has been decided to give a whole visit to it, the starting point will be the same, if the historical order is to be observed. It will therefore



be necessary to pass through the Salon Carré and the first two thirds of the Grande Galerie, unless it be preferred to go straight up by the Mollien staircase to the small rooms overlooking the Cour Lefuel and the Carrousel.

In any case, after a rapid glance through the first room (K), which, with a few canvases and a good selection of drawings by the artists attracted to Fontainebleau by François I<sup>er</sup> — Rosso, Primaticcio, Nicolo dell'Abbate, etc. — forms a link with the Italian school, the visit should begin with the room called the Room of the *French Primitives* (L), in which there are assembled the oldest specimens of the art of drawing and painting in France possessed by the Museum.

**The french Primitives.** The art of the XIVth century, which itself proceeds from the work of several generations of decorators in fresco and illuminators, is represented here by some fine miniatures placed in glass cases in the centre of the room, but especially by the *Parement d'autel de la cathédrale de Narbonne* (Altar-cloth from the cathedral of Narbonne), painted in wash on white silk (towards 1375) for King Charles V, whose effigy is introduced; then at the end of the XIVth century there appear an exquisite little *Vierge assise* (Virgin seated) painted in distemper, with a child Jesus falling asleep over his book (middle of the left panel) and, in the middle case, the round picture bearing on the obverse the arms of the Dukes of Burgundy, and representing the *Père éternel*

*avec le Christ mort (God the Father with Christ dead)*. Another small picture, of the same clear, refined style, a *Pitié de Notre Seigneur (Pieta of our Lord)* of the time of Charles VI, like the shutters of a cabinet enclosing a carved Virgin, are gifts of recent date which have singularly enriched these series, so important for the history of our national art.

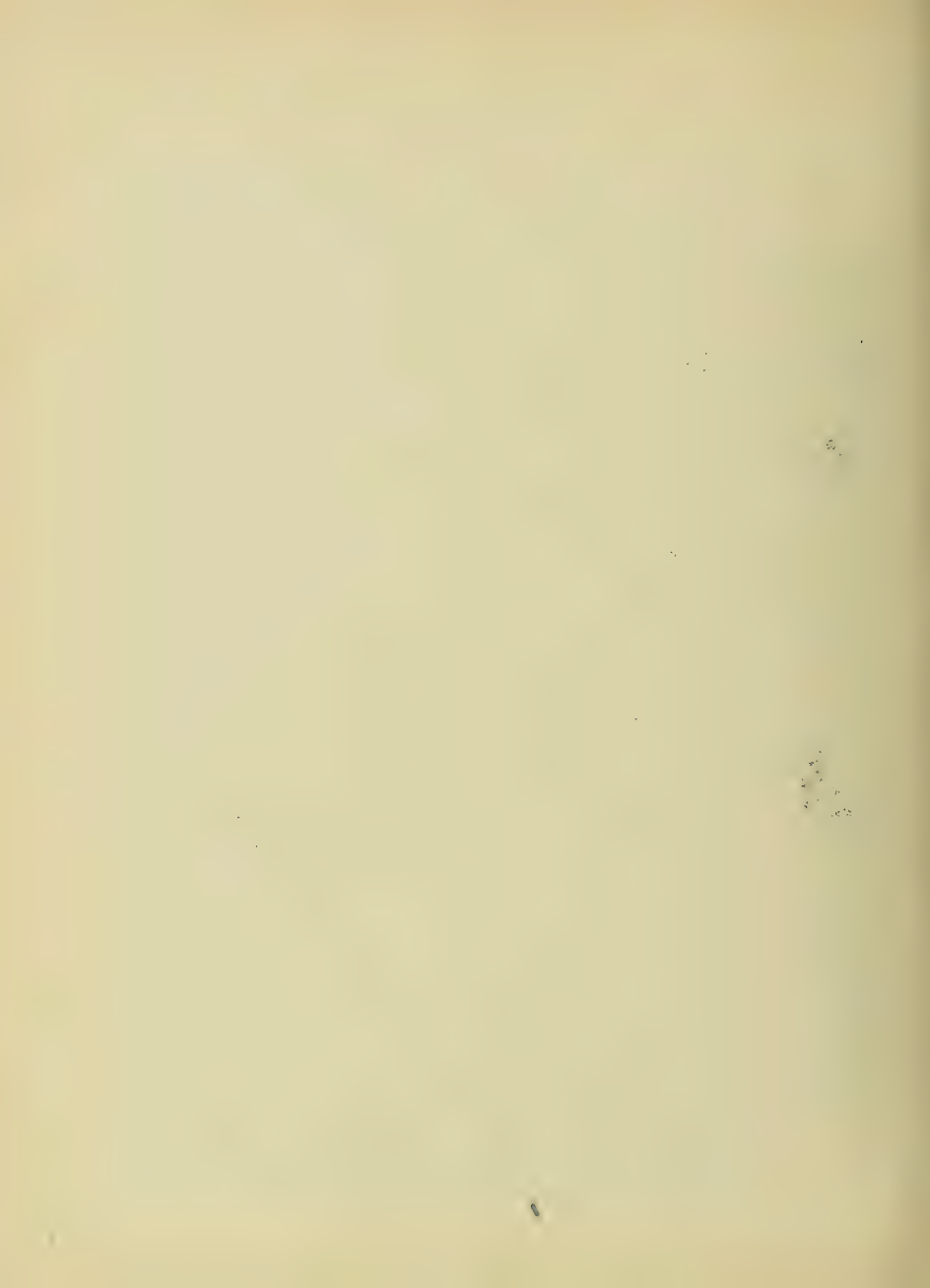
The beginning of the XVth century is represented by two retables from the Chartreuse of Champmol near Dijon which are attributed to two artists from the Netherlands settled in that town — JEAN MALOUEL and HENRI BELLECHOSE. The more important of them portrays on a golden background a *Christ crucifié (Christ crucified)* and several scenes from the *Martyre de saint Denis (Martyrdom of St. Denis)*.

To the middle of the XVth century belongs the work of the great painter and illuminator JEAN FOUQUET of Tours.

Fouquet, the best of whose work was done somewhere between 1440 and 1480, is represented in the Louvre as a miniature painter by two leaves — placed in the middle case — taken from the *Livre d'Heures d'Etienne Chevalier, (the Book of Hours of Etienne Chevalier)*, the rest of which is at Chantilly, and by two fine miniatures from a book of ancient history, the *Bataille de Cannes* and the *Couronnement d'Alexandre*. His talent as a painter is revealed by two great portraits, one of which, more Gothic in style than its fellow, and probably painted before his visit to Rome, represents *King Charles VII* towards 1443, and the other, somewhat richer, with its background of gilded architecture Italian in style, is the portrait of *Guillaume Jouvenel*



JEAN FOUQUET.





POUSSIN.

The Poet's Inspiration.

Braun and Co





*des Ursins*, dating from about 1460 (Pl. IX). The fine portrait of the *Homme au verre de vin* (*Man with a glass of wine*), the masterly brushwork of which is equal to that of the greatest masters of the XVth century, has also been attributed to Fouquet, but without sufficient ground.

The touching *Notre Dame de Pitié*, which was brought from Villeneuve-lès-Avignon, and the celebrated *Retable du Parlement* which was still exhibited a short time ago in the Palais de Justice in Paris, belong to Fouquet's period, but to other provincial schools, and are even perhaps the work of some artist from abroad. Finally, attention must be given to the paintings, softer and more graceful in style, contemporaneous with Charles VIII or Louis XII, which are in the manner of the *Maître de Moulins*, the unknown artist of the valuable retable kept in the Cathedral of that town, a *Sainte Madeleine*, especially, the delicate, expressive charm of which is closely allied with that of the sculpture of our School of the Loire.

**The XVIth century.** — The following room (M) contains paintings still imbued with the spirit of French tradition, as is seen in the portraits by FRANÇOIS CLOUET and his school. The portrait of the botanist *Pierre Quthe*, dated 1562, is, however one of the few canvases signed by the master. Another of this long series of portraits of kings and princes, that of *François I<sup>er</sup> jeune*, has been attributed, but without sufficient ground, to his father JANET CLOUET. Side by side with these, there is the display of the Italianism of the School of Fontaine-

bleau, where the first place must be awarded to Rosso and PRIMATICCIO, brilliant decorators whose facile genius and academical virtuosity are shown us to-day principally by their drawings, and whose pupils, FRÉMINET, PERRIER, and DUBOIS are of little value. The *Jugement dernier* (*Day of Judgment*) by JEAN COUSIN, formerly considered to be the founder of the French school, merely bears witness to the development of the Italian methods.

**The XVIIth century.** — The next room (N) gives evidence of the persistence of the spirit of traditional realism, which is principally represented by portraitists who proceed from the CLOUETS, and by those curious artists, the brothers LE NAIN, painters from the provinces, whose talent was so unequal and who were so wrapped up, like their *confrères* from the North, in the representation of surrounding reality. The *Forge* and the *Réunion paysanne* (*Peasant gathering*), on view here, with the *Repas villageois* (*Village feast*) in the La Caze room, are their most expressive and most finished works.

This room contains as well part of the work of PHILIPPE DE CHAMPAIGNE, an artist born in Brussels, but brought up and settled in France. His portraits, so true to nature and so sympathetic, especially those which delineate the *religieuses* and the friends of Port-Royal, are most powerful and expressive works.

After crossing the Mollien staircase, the room containing works of the XVIIth century (P) is

reached. Here the art of the time of Louis XIII and of Louis XIV is richly illustrated by the paintings of SIMON VOUET, a disciple of the school of Bologna, and a skilful and prolific decorator, and by those of his pupils BLANCHARD, LAHYRE, SÉBASTIEN BOURDON, etc., whose ecclesiastical productions are often insignificant enough.

In the Mollien staircase can be seen a part of the panels executed by LESUEUR between 1646 and 1648 for the convent of the Chartreux of Paris. This is one of the few cases in which the religious art of the XVIIth century has preserved something of the fervour and robust simplicity of the mediaeval artists. Several of these panels are in this room, among them (third bay) the *Mort de saint Bruno* (*Death of St. Bruno*), which from its studied sobriety, is really impressive. LESUEUR was also a graceful society painter, as is seen from his decoration of the Lambert hôtel, and especially from his series of *Muses*, so fresh in colouring, and so winning, if so modern.

PHILIPPE DE CHAMPAIGNE, a painter of infinitely more powerful talent and greater moral worth, is here to the fore again, with his great portraits of *Louis XIII* and *Richelieu*, and especially with the *Ex-voto* on which he has represented his daughter, a *religieuse* at Port-Royal, miraculously cured of an illness, by the side of the Mother Superior Agnes Arnauld.

We come now to another great artist of a quite different order — *POUSSIN*, who, in his *Bergers d'Arcadie* (*Arcadian shepherds*), his *Moïse sauvé*

*des eaux* (Moses saved from the waters), his *Dio- genes*, his *Inspiration du poète* (Plate X), and twenty other pictures drawn from the Bible, the Gospels, or from fables, without counting his portrait of himself, reveals his austere genius, nourished on Graeco-Roman antiquity, and creative of an art at once sober and expressive, but rather admired than imitated by his contemporaries.

These artists, with LEBRUN at their head, decorated, in the Italian style, the churches and palaces of the XVIIth century with compositions such as the *Martyre de saint Etienne* offered by the corporation of goldsmiths to the church of Notre Dame, the *Madeleine*, which shows so clearly the influence of the Carrachi, or the *Batailles d'Alexandre* (Room Q) which were used as designs for tapestry at the Gobelins.

Side by side with these, the landscapes of a CLAUDE LORRAIN, and the portraits of a MIGNARD or a RIGAUD give clear expression to the taste of the great century for mingled pomp and orderliness, brilliancy and mitigated naturalism. (See especially the portraits of *Louis XIV* in court dress, of *Bos-suet*, and of *Philippe V d'Espagne*, by RIGAUD).

The large room in the Pavillon Denon (Q) which comes next contains some more works belonging to the time of Louis XIV, a curious meeting of artists by PUGET, the interior of the Grand Dauphin by MIGNARD, and also a certain number of XVIIIth century productions which foreshadow the freer, happier, more picturesque art that was soon to flourish in France.





Braun and C<sup>o</sup>

WATTEAU.  
Embarking for Cythera.





Braun and C<sup>o</sup>

PRUD'HON  
The Empress Josephine



**The XVIIIth century.** — On the other side of the Salle Denon, opposite the XVIIth century Room, is the room containing the paintings belonging to the XVIIIth century (R). Many are the works here, academical, fanciful, or realistic, by which the eye will be charmed and the attention arrested.

Like the preceding room, it has been divided, since 1920, into three bays, and enlivened with a few pieces of furniture and some marble or terracotta busts of the same period as the canvases around them.

The first bay contains works of the transition period, such as those of COYPEL, SANTERRE, and OUDRY, in which the taste for more vivid colouring and more vigorous movement in the compositions, the lighter, daintier grace of certain figures, the stronger feeling for reality, announce the birth of a new spirit in the coming century.

But it is in the second that there are the most significative works. Due attention must be paid in the first place to the *Embarquement pour Cythère* (*Embarking for Cythera*), by WATTEAU (Plate XI), which is to be seen in the centre of the left panel. This is the most typical of his « Fêtes Galantes », and was painted in honour of his being elected a member of the Académie in 1717. He returned to the subject later, in a picture, now in Berlin, more complete and finished, but less free and poetic. Opposite it there are several pastoral and mythological paintings by BOUCHER, the voluptuous character and pleasing charm of which caused them to



be greatly admired by Louis XV and his contemporaries.

The sober, truthful painting of CHARDIN, which was likewise greatly esteemed, shows another aspect of the taste of the period, from about 1720 to 1750; his *Benedicite*, his *Pourvoyeuse* (*Woman bringing food*) and his *Enfant au tototum* (*Child with teetotum*) are master-pieces of simple realism, marvels of brushwork, and wonderfully skilful in their management of shades of colour.

Were it not for his charming, luminous *Leçon de musique*, FRAGONARD, with his *Corrésus*, would figure here as a precursor of the neo-classic art of the end of the century, which the pictures of GREUZE, such as the *Accordée de village* (*The Village Betrothal*) and the *Malédiction paternelle* (*The Father's Curse*), represent as returning to a somewhat affected simplicity. Notice, too, will be given to the works of the portraitists, celebrated to-day, such as TOCQUÉ, NATTIER, PERRONNEAU, Mme VIGÉE-LEBRUN, and the landscape painters such as JOSEPH VERNET and HUBERT ROBERT.

The third bay of the room leads the visitor as far as the end of the century and even a little further; certain works, more cramped and a little heavier, like those of VIEN, foreshadow the coming predominance of style over grace and gallantry. But it is DAVID who is to be the principal leader of the neo-classic movement. His works are exhibited a little further on. PRUDHON, alone, is here the representative of the new ideals of the Revolution and the Empire, though they are toned down by the tradi-

tions of the XVIIIth century, still in force, and especially by personal conceptions, as is seen in his *Justice et sa Vengeance poursuivant le Crime* (*Justice and her Vengeance pursuing Crime*) and his *Enlèvement de Psyché* (*Rape of Psyche*), his portraits, and especially that of *Joséphine à la Malmaison* (Plate XII), of all of which it might be said that the dramatic sentiment or the dreaminess they body forth foretell the coming of Romanticism.

**The XIXth century.** — *Salle des Sept Cheminées and Salle Henri II.* — There is to-day in the Louvre an important collection of French paintings belonging to the XIXth century, but they have not as yet been as logically arranged as might be desired. To continue to follow the historical order hitherto adopted in our visit to the collections, it would be necessary, on leaving the XVIIIth century room, to cross the Daru staircase and the room containing the collection of ancient jewels, and reach the room called that of the *Sept cheminées* (T), where there are assembled the principal canvases belonging to the Revolutionary and Imperial periods, and where DAVID reigns supreme. There can be seen his early works, thoroughly imbued with the XVIIIth century spirit, then his *Serment des Horaces* (*the oath of the Horaces*) (1785) and his *Brutus* (1789), which were, so to speak, the manifestoes of the new classical school. Carefully finished portraits — *M. and Mme Pécoult*, the *Sérazats*, *Mme Récamier* — reveal, in his early years as well as in his maturity, the essentially realistic

turn of his genius, which was to find full scope in the *Sacre de Napoléon* (the *Coronation of Napoleon*) and other pictures painted by order of the Emperor. But his *Enlèvement des Sabines* (the *Rape of the Sabines*) and his *Léonidas aux Thermopyles* bear the impress of his doctrinarian aesthetics.

The first of these two famous pictures has had to be placed in the neighbouring room (U), called the Salle Henri II, which used to be the antichamber of the Kings, and has still a fine carved wooden ceiling, dating from the XVIth century. It is side by side with some very classical works by David's pupils GÉRARD (*Amour et Psyché*), GUÉRIN (*Andromaque et Pyrrhus*), GIRODET-TRIOSON (*Endymion* and *Funérailles d'Atala*). One of these last canvases, as far as the subject is concerned, at any rate, bears witness to the sway of the modern ideas already represented by Chateaubriand in contemporary literature. But it is GROS, a respectful pupil of David's, however, who the first forgets his master's lessons and paints his *Bonaparte à Arcole*, and his picturesque and highly coloured evocations of the Napoleonic Epopée, the *Pestiférés de Jaffa* (The *Plague-stricken at Jaffa*) and the *Bataille d'Eylau*, and paves the way for Romanticism.

*The new Salle des Etats.* — One should now return, through the XVIIIth century room, to the third room opening into the Salle Denon (S), which contains the principal works belonging to the middle of the XIXth century.

Romanticism makes its appearance with the *Radeau de la Méduse* (*The Raft of the « Meduse »*), by GÉRICAULT (1819), who was too soon carried off. It blazes forth in the brilliant works of DELACROIX, the *Dante et Virgile aux Enfers* (*Dante and Virgil in Hell*) (1822), the *Massacres de Scio* (*Massacres of Scio*), the *Sardanapale*, then in the *Femmes d'Alger* (*Women of Algiers*), *l'Entrée des Croisés à Constantinople* (*The Entrance of the Crusaders into Constantinople*), and the *Liberté guidant le peuple* (*Liberty guiding the people*). On the other hand, the *Apothéose d'Homère* (*Apotheosis of Homer*), by INGRES bears witness to the resistance of the classical school, defended by an artist whose genius, the essence of which was grasp of reality and sense of form, had long since expressed itself in portraits (*M. et Mme Rivière, Bertin*) and studies from the nude (the *Odalisque*, the *Baigneuse* (*Female Bather*), the *Bain turc* which are truly marvels.

Among these striking canvases, many of them of very large dimensions, there are few examples of the school of landscape painting which flourished between 1830 and 1850. This school was born of the Romantic movement, but its scope is wider, and it constitutes one of the glories of French art. It is abundantly represented elsewhere. Its importance, however, is shown by several remarkable works, such as the *Sortie de forêt* (*On the edge of the forest*) by ROUSSEAU, the *Matinée* (*Morning*) by COROT, the vigorous *Glaneuses* (*the Gleaners*) by MILLET, the animated landscapes by TROYON, the

greenly smiling *Remise des chevreuils* (Roebuck in cover) by COURBET.

Two great works by this same COURBET, which strikingly embody the ideals of the Naturalist school posterior to 1850, the *Enterrement à Ornans* (*Burial at Ornans*) and the *Atelier* (*the Workshop*), have recently found a place in this « Salon Carré » of the French school. There they are in full light and in all the radiance of their glory, beside the *Homme blessé* (*the Wounded Man*) and the *Source*, two rich and powerful works by the Franche-Comté master.

Close at hand, paintings which knew their hour of fame, like the *Malaria* by HÉBERT, or the *Maréchal Prim* by HENRI REGNAULT, seem to-day to us to have no place in the evolution of the school which, on the contrary, is clearly to be seen in the *Olympia* by EDOUARD MANET, one of the master-pieces of the Impressionist school. The work looks somewhat lonely as yet in this setting, but it will certainly one day be surrounded by a host of luminous, animated paintings, belonging to the modern school.

*New rooms containing English and French paintings.* — The growth of the modern collections, and the need to find room for the large canvases just mentioned, has led to all the paintings of small size being removed from the Salle des Etats. They will be found in the series of rooms formerly set aside for the Drawings, in the Vieux Louvre, between the square courtyard and the rue de Rivoli.



Two rooms of this series (80 and 81) are devoted to the English school: The principal masters represented here, REYNOLDS (*Portrait of Master Hare*, bequeathed by Alphonse de Rothschild), ROMNEY, RAEURN, LAWRENCE, belong to the XVIIIth century, and have all the brilliant qualities of society painters which are so highly appreciated to-day, although some more modern artists, like CONSTABLE and BONINGTON may be considered to be the founders of the modern school and to be in their right place here.

The next room that is come to (82) is filled by a collection of drawings, studies in water-colours, and pastels, on which are found the names of INGRES, DELACROIX, MILLET, and ROUSSEAU, as well as those of MANET, BERTHE MORIZOT and TOULOUSE-LAUTREC. The three following ones (83, 84, 85) contain collections, somewhat diverse in character, as in the gallery of an amateur, in which there are some exquisite works by COROT (landscapes and figures), by DAUBIGNY, by MILLET, by DELACROIX (studies of interiors worthy of the Dutch masters or the most advanced of our modern artists), some curious productions by CHASSERIAU, or works equally well known, though of absolutely different tendencies, such as the *Vierge à l'Hostie* (*Virgin with the Host*) and the *Sixtine* by INGRES, the *Hamlet* by DELACROIX, and the *Vague* (*The Wave*) by COURBET.

A little further on, through the rooms containing the objects of art, there will be found, in the staircase leading up to the second story (VII) (at the

corner of the Colonnade) cartoons by PRUD'HON and PAUL HUET, and frescoes by CHASSERIAU, saved from the ruins of the Cour des Comptes. At the top of this staircase, on the right, there is a room in which are exhibited some pictures, recently brought from the Luxembourg, by JULES BRETON, GÉROME, and ROSA BONHEUR, as well as the *Coin de table* (*Corner of table*) by FANTIN-LATOURE; on the left, in the room before the Thomy-Thiéry collection will be found some celebrated works by COROT, such as the *Belfroi de Douai* (*The Belfry of Douai*) and the *Vues de Rome* (*Scenes from Rome*) left by him to the Louvre, the *Mare* (*Pond*) by DAUBIGNY or the *Tepidarium* by CHASSERIAU, and in the following one, works by FROMENTIN, EUGÈNE LAMI, FRANÇOIS and MEISSONIER.

**Collection La Caze.** — If we do not take into consideration the Dutch series mentioned above (see page 30), a few Italian and Spanish works, such as a VELASQUEZ and the *Pied bot* (*Club Foot*) by RIBERA which are to be seen here, it is principally in French paintings belonging to the XVIIth and XVIIIth century that the La Caze collection (V), left to the Louvre in 1869, is rich. Many of them are worthy of mention; several of them have been remarked upon. Suffice it to draw attention to the marvellous *Gilles*, by WATTEAU, one of the few great figures of that master, the *Portrait de famille* (*Family Portrait*) by LARGILLIÈRE and the *Baigneuse* (*Female Bathers*) by FRAGONARD. Joined to the fifteen paintings of figures or still life by CHARDIN,



COROT.

The road to Sin-le-Noble.

Braun and Co



which are of rare excellence, they prove by themselves the taste of La Caze, and the capital importance of his liberal gift.

*The Thomy-Thiéry, Chauchard, Moreau, and Camondo collections.* — The collections of the Louvre were greatly increased also, as far as the XIXth century is concerned, by the arrival, in 1902, 1907, 1910, and 1914, of the Thomy-Thiéry, Moreau, Chauchard, and Camondo collections. Each of them is on view separately, but, unfortunately, in different and widely distant parts of the palace.

The Thomy-Thiéry collection was one of the first important groups of paintings to represent in the Louvre the French 1830 school, which had hitherto been too neglected by the official buyers. The greater part of it is composed of works by COROT, especially the *Route de Sin-le-Noble* (Plate XIV), and by DAUBIGNY and TROYON, with a series of powerful works by DECAMPS, and some remarkable productions by DELACROIX (*Médée, Rebecca*).

The splendid collection which Alfred Chauchard bequeathed to the State (W, X, Y) contains many canvases signed by these same artists, some of them bought for a high price at the big sales. It comprises works of world-wide fame, such as the *Angelus*, or the *Bergère* (*Shepherdess*), by MILLET, and others by the same painter, which, like the *Fileuse* (*Woman spinning*) or the *Vanneur* (*The Winnover*), shed quite as much lustre on his name. MEISSONIER, on the contrary, with his *Liseurs* (*Readers*) and his *1814*, is seen in the light to which his cont-



emporaries were accustomed, cold and minutely exact.

Both collections contain some fine specimens of animals in bronze by BARYE.

The interest of the valuable and attractive collection, formed principally by Adolphe Moreau, and given by his son, M. Etienne Moreau-Nélaton in 1907 (it is on view temporarily in the Pavillon de Marsan — Musée des Arts Décoratifs), is due to the amateurs who constituted it having sought to obtain rarer examples and having shown a more widely eclectic taste. The *Cathédrale de Chartres*, by COROT, the *Nature morte (Still life)* by DELACROIX, the *Sortie de l'école turque (Turkish School dismissed)*, by DECAMPS are the most important works in the classical series. But the *Hommage à Delacroix* by FANTIN-LATOURE, the *Déjeuner sur l'herbe (The Picnic)* by MANET, the *Pont d'Argenteuil* by CLAUDE MONET, a very fine CARRIÈRE, several PUVIS DE CHAVANNES lend it, from the standpoint of our national collections, a still greater and newer interest.

Finally, the latest in date, the Camondo collection, brought to the Louvre at the eve of the war, has been of inestimable value in completing the series of the schools belonging to the XIXth century by adding to them a compact group of the most modern of all, the Impressionist school.

A marvellous portrait by PERRONNEAU and some very fine drawings by WATTEAU, LATOURE, BOUCHER, PRUDHON, etc., have close relationship to the art of the XVIIIth century, to which we shall come back. Two studies by DELACROIX, two figures by COROT an-

nounce the evolution of the school of 1830 towards that masterly grasp of the atmosphere which comes after 1860 with MANET (the *Fifre*, *Lola de Valence*, *Au piano*, *Paysage et Fleurs*), and especially with CLAUDE MONET, SISLEY, and PISSARRO. The taste and curiosity of this enlightened amateur had extended as far as CÉZANNE and VAN GOGH, whose introduction into the Louvre was not without causing some scandal.

But the most considerable and newest group, at the time of the gift, is undoubtedly the ten paintings and fifteen drawings and pastels by the great independent, EDGAR DEGAS, the friend of the Impressionists, but himself a realist and stylist above all, in his *Danseuses*, his *Chevaux de courses* (*Race-horses*), his *Blanchisseuses* (*Washerwomen*), his *Baigneuses* (*Women bathing*) and his powerful portraits.

## DRAWINGS AND PASTELS

Over and above the paintings on view in the rooms through which we have just passed, and which, in spite of their size, are still too small, a certain number of works, mostly French, belonging to the XVIIth and XVIIIth centuries, are to be met with in the rooms containing the Furniture (see further on, page 106) and in the following rooms, which were at one time set apart for a fairly rich exhibition of the drawings of the masters.

This exhibition had to be given up, as it was judged to be dangerous for the preservation of the drawings.

To tell the truth, it constituted only a selection of the 40.000 drawings that the Louvre possesses, and which form a *Cabinet des Dessins* of the greatest importance. Its origin dates back to the time of Louis XIV; but it has been considerably enlarged since then. It is not possible nor even desirable that the entire collection should be placed on view at the same time; but at any rate, it may be hoped that one day, by means of repeated exhibitions, a greater number may be submitted to the public gaze. Amateurs and students, moreover, can always obtain permission to examine its different components.

The two galleries facing north over the rue de Rivoli (94 and 94 *bis*) are intended for occasional exhibitions.

Besides the above, several series are permanently on view, and make it possible to gather an idea of the lively interest of this form of art.

We have mentioned the drawings of DURER and of HOLBEIN (cabinet I) and those of the school of Fontainebleau (room K), as well as the beautiful studies belonging to the XVIIIth and XIXth centuries in the Camondo collection. There are a few more examples belonging to the XVIIIth century in the Furniture rooms. The whole of one small room (93) is given up to the drawings of Watteau and another, close by (93 *bis*), to those of Prudhon. Finally, between the Arconati Visconti collection and the Gallery n° 94 is a small room (86) the walls of which are entirely covered with the drawings and studies of Barye, the gift of M. Zoubaloff.

**Gouaches, Pastels.** — In a small room (88 A), which has to be crossed to reach the room

containing the Pastels, has been placed the collection of gouaches, studies, and painted boxes, the work of VAN BLARENBERGHE, left to the Louvre by his heirs, some years ago. A room placed symmetrically with this one (88 B) contains the collection of drawings and miniatures by ISABEY, the gift of Mme Wey-Isabey. Boxes adorned with miniatures by the most brilliant representatives of this exquisite art of our XVIIIth century are moreover on view in the Furniture rooms.

The room in which there are the Pastels (89) contains besides the fine collection of English and French miniatures given by M. Doistau; but the attention is principally attracted by the marvellous collection of XVIIIth century portraits which are its glory. LA TOUR wins enthusiastic admiration with his penetrating vision of the human visage, and his brilliant portrayal of contemporary costumes as seen in his celebrated *Portrait de Mme de Pompadour*. The King, the Queen, the philosopher, d'Alembert (Plate XV), Maurice de Saxe, the sculptor Lemoyne, the artist himself, appear in their turn, presented with unrivalled mastery. PERRONNEAU, his rival, is perhaps less well represented. Yet what an exquisite figure is that of his *Fillette en bleu* (*girl in blue*) and what skill is shown in his portraits of *Laurent Cars* or of *Van Robais*! The charming works of their precursors, such as VIVIEN and ROSALBA CARRIERA, or those of the pastellists of the end of the century, such as DUCREUX, Mme VIGÉE-LEBRUN, or Mme LABILLE-GUYARD, pale beside these powerful presentments of the

human visage. No one, however can fail to respond to the charm given by their honesty and their touching simplicity to the two portraits in pastels of CHARDIN in old age, with his linen cap and his spectacles, and of his wife.

### CHALCOGRAPHY

There is no reference here to a collection of prints placed on view. What is meant is a collection of engraved plates. Prints are made with them, in a regular workshop, and sold to the public.

This department, which helps to preserve the works of French engravers, and is an extremely useful agent for the diffusion of art, is an important source of revenue for the Museum, in spite of the low price at which the prints are sold, the profits from the sales being handed over each year to the *Caisse d'acquisition des Musées nationaux*.

The institution dates back to Louis XIV and the series of plates which he ordered from the engravers of his time, for the representation of the glorious acts of his reign, his fêtes, his palaces, etc. It survived the Revolution, was enriched by the stock of engraved plates from the old Académie, and later by the fresh orders given by the successive régimes. This increase still continues regularly in our days. The gift of the plates belonging to the *Société française de gravure* has added a whole series of works by the masters of modern engraving. The finest paintings in the Museum, copied by skilful hands, are nearly all there, with a large number of others from different European collections.



The printing is carried out in the workshops situated on the *entresol* of the Grande Galerie, and the sale of the finished productions to the public in the rooms which are contiguous. Three show rooms precede the sale-room; some specimens of the most important works in the collection are exhibited there.

The public is admitted every day by the Porte Jean-Goujon, situated at N° 36, quai du Louvre, which also serves as the access to the Museum of the Far East (*Plan II*, VIII).

A counter for the sale of the prints is placed in the Museum itself, in the Salle Denon (Q).

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## SECOND VISIT

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### GREEK AND ROMAN ANTIQUITIES

The collection of antique marbles, or simply of *antiques*, is certainly, next to the paintings, the most famous and most popular part of the Museum of the Louvre. It is moreover one of the oldest departments of the Museum, as its constitution goes back to the collections of antiques and reproductions of antiques assembled by François I<sup>er</sup> in the XVIth century.

These collections, greatly enlarged during the XVIIth century, but still, like the Paintings, dispersed throughout the royal residences, formed with these latter, at the end of the XVIIIth century, the nucleus of the Museum opened in the Louvre by the National Convention. This nucleus was enriched, under the Revolution and the Empire, by large numbers of famous works, obtained by confiscations, by purchase, and by force of arms. The events which took place in 1815 made it necessary to give up the most celebrated of them.

During the XIXth century, the acquisition of the Borghese, the Choiseul-Gouffier, and the Campana collections, as well as the labours of French archaeologists and explorers brought to the Museum valuable specimens. But henceforward less attention was paid

Braun and C<sup>o</sup>

GREEK ART.  
The Venus of Milo.





GREEK ART.  
The Victory of Samothrace.

Braun and Co





to their decorative interest or to the quality of the classical models, and much more to their historical and documentary value. But the obtaining of these prizes from Italy, Greece, and the classical East has been rendered difficult by the passing of laws, in the different Mediterranean countries, protecting the antiquities. Even when excavations of great extent have been undertaken, as at Olympia or Delphi, the governments that had gone to the expense have been obliged to leave on the spot the originals of the works exhumed.

The collections at the Louvre comprise, in the first place, the series of Graeco-Roman marbles brought together before the XIXth century, and often restored according to the ideas of the time. A certain number of them, interesting as they are as archaeological documents, present quite as much interest as evidence of the taste of our classical centuries. Nevertheless, it is often possible, beneath these reproductions of late date, to discover something of the plastic beauty and historical interest of the originals which inspired them. But our galleries contain, in smaller numbers it is true, specimens of Grecian sculpture, some of which have an artistic value equal to their fame, such as the *Victoire de Samothrace* and the *Vénus de Milo*. They possess, moreover, excellent Roman series.

Furthermore, series of casts, such as those of Delphi, the reproductions of the recent discoveries of the French *Ecole d'Athènes*, or like the collections, intended for purposes of study, in the Salle du Manège, make it possible to acquire in the Louvre a sufficient idea of the evolution and the high value of the antique plastic arts.

Modern archaeological science, besides, has not limited itself, in its restitution of the art and life of

ancient times, to the study of the great works of sculpture. The different forms of applied and industrial art have been of the utmost help, and the modern inquirer, on the other hand, has witnessed, in these vases, these statues, these little bronzes, the appearance of a less solemn, more intimate, more living antiquity. Rich collections, methodically arranged, call to mind these diverse aspects of antique art, and are worthy, not only of the attention of savants, but of all those who seek obtain in the Museum either an artistic emotion, or practical information as regards the means of introducing art into the usual matter and manner of life.

*Situation of the collections.* — The antique marbles occupy, on the ground floor of the Vieux Louvre, the place of honour, the large old *Salle Basse*, called the *Salle des Cariatides* (14), on account of the celebrated tribune that Pierre Lescot had set up there by Jean Goujon (it bore already, in the XVIIIth century, the name of *Salle des Antiques* and was used as a dépôt for the royal marbles), as well as the suite of rooms that are contiguous to it in the wing perpendicular to that of Pierre Lescot (5 to 13) and in the *Petite Galerie* (15 to 19) which, from the XVIth century onwards, continued the buildings of the Louvre towards the Seine. These rooms were inhabited successively by Catherine de Medicis, by Marie de Medicis, and by Anne d'Autriche. The antiques occupy also the Pavillon Daru, where there is the great staircase (I) of the Nouveau Louvre (it has always remained unfinished), and the Daru and Mollien galleries,

(1 and 2) which open on to the vestibule of the Pavillon Denon.

Access is obtained either by the entrance to the Salle des Cariatides, at the foot of the Henri II staircase (Pavillon de l'Horloge), or through the door of the Pavillon Denon opening on to the Cour du Carrousel.

Three rooms have also been set aside in the neighbourhood of the Assyrian collections for the sculptures found in Cyprus and in Asia Minor (49, 50, 51). The entrance is at the foot of the Asiatic staircase in the Colonnade (VI).

On the first floor of the Pavillon de l'Horloge is the room containing the *antique Bronzes* (22). The *Jewels* are in a room (23) between the Salle des Sept Cheminées and the Galerie d'Apollon. On the same floor, nearly the whole of the wing of the Vieux Louvre which is parallel to the Seine is occupied by the collections of smaller marbles, of works in ivory or glass, and especially of vases and statuettes in terra-cotta, from Greece, Asia Minor, Etruria, or Rome<sup>1</sup>. A part of this wing, fitted up under the Restoration, was once called by the name of *Musée Charles X*, and another, set aside under the second Empire for the exhibition of the collection Campana, is still frequently designed by the name of *Musée Campana*.

Access is obtained either by the Egyptian stair-

(1) The importance of the collections of ancient ceramics in the Louvre is such that they constitute a separate department joined on to that of the Oriental Antiquities.

case in the Colonnade (V) and the Egyptian rooms on the first floor, or by the Daru staircase (I) and the Salle des Sept Cheminées (T).

Finally, the large Salle du Manège (21) built under Napoleon III between the Lefuel and Visconti courtyards (entrance by the Pavillon Denon) contains the collection of casts representing some of the finest works of Greek and Roman art.

### **The Daru and Mollien Galleries. —**

When a visitor, coming from the Cour du Carrousel, enters the Louvre by the Pavillon Denon, he finds himself in the centre of a double gallery, which was built by the architects of the Second Empire, and forms as it were a vast and stately vestibule to the Museum. Here have been placed the casts from the antique, a part of which were executed at Fontainebleau, in the time of François I<sup>er</sup>, under the direction of VIGNOLE and PRIMATICCIO (on the right, in the Mollien Gallery (2), casts of *Ariane* and the *Gladiateur*, with some fine antique mosaics in the centre; on the left, in the Daru gallery (1), casts of *Hercule Commode*, of *Diane à la biche* of *Apollon du Belvédère*, etc.). Between the bronzes are placed at regular intervals sarcophagi of various origins.

**The staircase. — The casts from Delphi and the Victory of Samothrace.**  
— At the end of the Daru gallery, the visitor comes



to the staircase at the head of which there stands, in all its magnificent grandeur, the colossal *Victory of Samothrace*, poised for flight (Plate XVII).

The statue was discovered in 1863 in the island of Samothrace by M. Ch. Champoiseau, the French Consul. In 1883, M. Champoiseau completed his discovery by that of the prow of the vessel which served as a pedestal to the statue. It was only then that it was set up as we see it now (the left half of the breast and the right wing are restitutions in plaster). The mutilation of the head and arms has been respected. However it is known from an antique medal representing it, that the *Victory* or *Nike* held a trumpet in the right hand and a trophy in the left. Savants are agreed to situate the execution of the figure in the latter years of the fourth century before Christ, and it is generally attributed to some disciple of the sculptor SCOPAS, the creator of the celebrated Mausoleum of Halicarnassus, much of whose hardiness and expressiveness of movement it possesses.

On the various landings of the Daru staircase are exhibited reproductions of the principal works discovered at Delphi through the efforts of the Ecole française d'Athènes. Here can be seen two ancient statues of *Apollo*; the great *Sphinx* set up by the people of Naxos; the bas-reliefs, already very advanced in style, of the *Trésor des Athéniens*, and the complete reconstitution of the *Trésor des Cnidiens*; finally, a graceful group of dancers back to back, and the fac-simile in bronze of the marvellous *Aurige* (*The Charioteer*), so severe and perfect in style, and such a magnificent specimen of the art of the beginning of the V<sup>th</sup> century.

**The Greek Room.** — Passing rapidly under the Daru staircase and crossing likewise the Salle de la Rotonde (3) where the *Mars Borghèse*, the replica of a statue of the school of POLYCLETUS, gives, however, a happy idea of the plastic art of the V<sup>th</sup> century in Greece, the visitor reaches the Greek room (4), where he will find assembled the most precious, or at any rate, the purest works in the Museum.

The archaic period is represented principally by the statue in the middle, the *Héra de Samos* (*The Samian Hera*), in which the primitive type of statue-column is maintained, and by several nude figures of youths, from which can be seen how the sense of beauty, viril and active, freed itself, during the VIth century, from the formulae partly inherited from the East.

To the period when the Greek genius, with all the subtle delicacy of Ionian art, was bursting into blossom, there belong the bas-relief of Thasos, in which exquisitely proportioned *Graces* defile behind *Apollo* and *Mercury*, and also the bas-relief of the *Exaltation de la Fleur* (*The Uplifting of the Flower*), adorned with two halflength figures of women facing each other, the one lifting an open flower.

The art of the classical period is represented by the *Metopes of the Temple of Zeus* at Olympia, and the fragments from the *Parthenon* at Athens, which comprise a fragment of the frieze of the *Panathenaea* (Plate XVIII), and two small heads, one from a metope, and the other from the frieze.

The temple of Zeus at Olympia was constructed about the year 460 B. C. and decorated by the sculptors PAEONIOS and ALCAMENES. The ruins were cleared away between 1875 and 1881, by a German mission. But as early as 1829, a French mission which had accompanied the Morean expedition had undertaken some excavations, and the specimens collected by J.-J. Dubois and the architect Abel Blouet had been given to France by the Greek Senate. They were important fragments of metopes representing the *Labours of Hercules* in which the Dorian hero is depicted subduing the Cretan bull, or bringing to Minerva one of the birds from the Stympalian lake.

The Parthenon, commenced during the year 454 by the architect ICTINOS, and decorated by a host of sculptors under the direction of the celebrated PHIDIAS, is still standing, fairly complete, on the Acropolis at Athens. Most of the sculptures were taken away at the end of the XVIIIth century by Lord Elgin and sold in 1816 to the British Museum. But about the same time several pieces were collected at Athens by the Frenchman Fauvel acting on behalf of Choiseul-Gouffier, our ambassador at Constantinople. It is these pieces that the Louvre possesses to-day; a metope representing a *Centaur* carrying off a woman, and a fragment of the frieze representing six young girls and two priests of the *Procession of the great Panathenaea* which was displayed on the outer wall of the *cella*.

The same room contains several striking heads belonging to the Vth century. They are remarkable for their simplicity and nobility. To the IVth century belongs a magnificent fragment of a statue of *Alexander the Great*, sometimes called the *Inopos*, as well as a whole series of funeral steles, placed generally in the windows looking on the Seine, and on which can be seen graceful figures of young

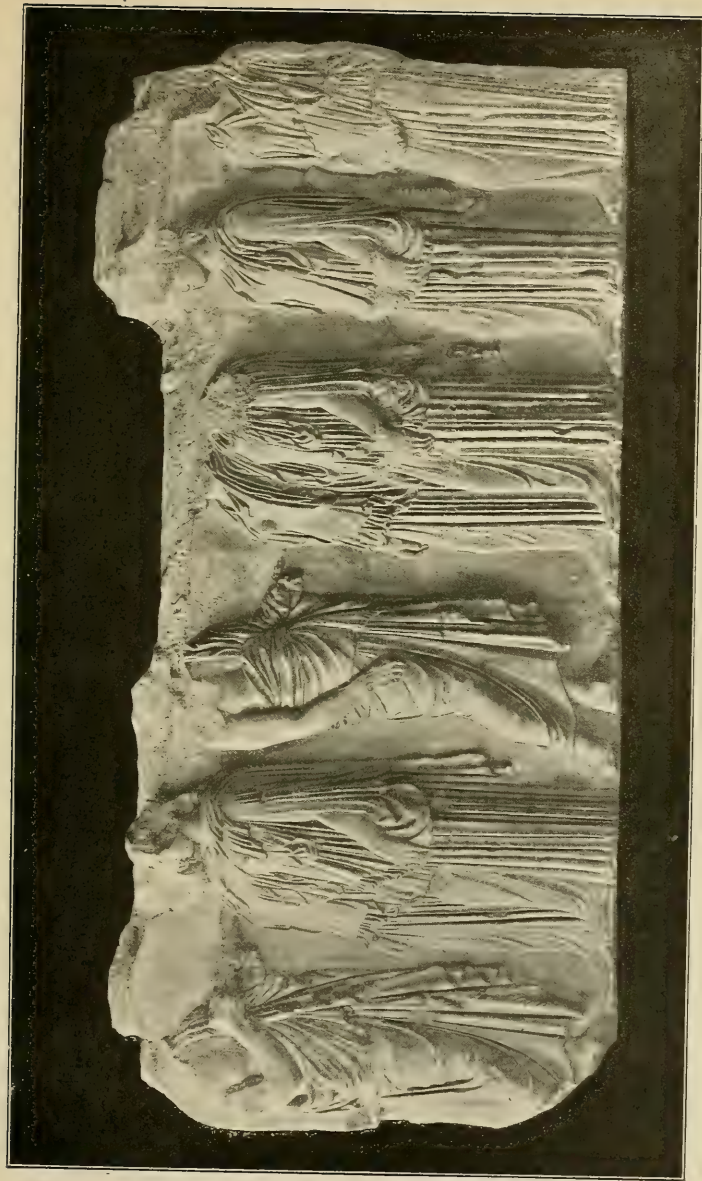
women at their toilette, or some touching meeting of the Greek family.

**Graeco-Roman sculpture.** — The galleries contiguous to the Greek Room in the building situated between the Louvre courtyard and the Jardin de l'Infante, as well as the Salle des Cariatides, contain the collections of antique marbles, the interest of which has already been touched upon.

On leaving the Greek Room, at the end of a suite of rooms which is passed through rapidly (Corridor de Pan, Salles du Sarcophage de Médée, de l'Hermaphrodite, du Sarcophage d'Adonis, de Psyché, 5, 6, 7, 8), the visitor perceives the statue of the *Vénus of Milo*, standing alone in the last bay of the gallery (9) as in a kind of sanctuary. The beauty of this great masterpiece attracts the eye to the detriment of the works before it (Plate XVI).

A passing glance must be given, however, in room 6 to the very fine torso of Minerva, in the style of Phidias, formerly in the Ecole des Beaux-Arts.

Discovered in 1820 in the island of Milo, the Venus was acquired by M. de Marcellus, with the help of the consular agent L. Brest, for the Marquis de Rivière, our ambassador at Constantinople, who offered it to Louis XVIII. Different fragments found at the same time, but which do not all belong to the statue nor even to the same period, are to be seen in glass cases and around the room. In spite of every attempt, the exact attitude of the statue remains a mystery. As it stands, however, and in spite of its mutilation, it is a figure of striking beauty, in which the Vth century ideal of noble and serene grandeur is combined



Braun and Co

GREEK ART.

Fragment of the frieze of the Panathenaea.





with the striving after a more human grace which marks the following century. It was most probably the IVth century which saw the execution of the statue, as well as that of all the most famous representations of Aphrodite nude or half nude.

In coming back through the suite of rooms overlooking the Seine (Salles de la Melpomène, de la Pallas, du Héros combattant, 10, 11, 12), we shall meet with several other important figures which convey fairly well the new ideal of the generations which came after Phidias, and especially that of the school of PRAXITELES. Mention must be made of the *Génie de l'Eternel sommeil* (*Genius of Eternal Sleep*), and the *Apollon Sauroctone* (*Apollo the Lizard Killer*), the Aphrodite with clinging draperies, called the *Venus Genitrix*, and the one half nude, found at Arles, the type of which has several points of contact with the Vénus of Milo. Other works, such as the busts of *Alexander* and *Homer*, the *Héros combattant* (*The fighting Hero*), or the *Gla-diateur Borghèse*, the *Atalante* and the *Marsyas pendu* (*Marsyas hung*) demonstrate the new effort towards realism, the movement and the dramatic expression of the Hellenistic period.

A glance will be given, too, to the series of small marbles in the room containing the *Héros combattant*. Some of them are of the purest and most exquisite Greek style.

To the period of the fall of Greece and the triumph of Rome belong again the celebrated works in the Salle du Tibre (13), such as the *Diane chasseresse* (*Diana the Huntress*), the *Vénus ac-*

*croupie* (*Venus crouching*) from Vienne, or the colossal *Tibre* found at Rome in the XVIth century, at the same time as the *Nil* in the Vatican ; also those in the Salle des Cariatides (14) which can be seen before returning towards the Greek room, the *Mercure attachant sa sandale* or the *Jason*, the *Philosophes assis* (*Philosophers seated*) and the famous *Enfant à l'oie* (*Child with Goose*).

**Roman Sculpture.** — On returning through the Greek Room and the Rotonde de Mars, we find ourselves at the entrance to the rooms at the foot of the Daru staircase and to those forming the Petite Galerie, where there are assembled the series of sculptures which bear the imprint of the Roman genius alone. There are, first, the room in which the use of coloured marbles reveals the taste for luxury and ostentation which came with the growth of the power of the Empire (Salle des Prisonniers barbares under the Daru staircase), and the one in which (15) is seen the development of the art of the historical and realistic bas-relief, so many specimens of which adorned the triumphal arches or Trajan's Column. Here are portrayed, as in the magnificent fragment of a bas-relief from the *Ara pacis augustae*, or around an altar from the temple of Neptune at Rome, official religious processions and ceremonies (Salle de Mécène). Then there are the rooms, finally (16, 17, 18, 19), in which the naturalistic instinct of the race finds full scope in the series of statues and busts which are at times

of such brutal truth and of such prodigious historical interest.

To follow the historical development of Roman sculpture, the best thing to do is to go to the end of the gallery, and begin by the *Salle d'Auguste* (19), and then return.

The series begins with the so-called *Jules César* which is to-day considered to be *Antiochus III, roi de Syrie*, the host of conquered Hannibal, whereas the *Mercure nu* (*Mercury naked*), also called the *Orateur romain*, is thought to be rather the effigy of the founder of the Roman Empire. Then come *Pompey*, *Sylla*, *Brutus*, *Agrippa*, all powerful and strikingly individual faces. *Augustus* next is seen at different times of life, in his toga or his cuirass, with his sister *Octavia* and his son-in-law *Tiberius*; then comes all the series of Caesars, now with tragical and brutal faces, like *Nero* or *Caracalla*, now smiling or melancholy under their curly wigs, like *Hadrian* or *Marcus Aurelius*, down to the weak, degenerate countenances of an *Eugenius* or a *Honorius* towards the V<sup>th</sup> century of our era and the ruin of the Western Empire.

**African Antiquities.** — At the foot of the Daru staircase, to one side, will be found the gallery set apart for the antiquities from the North of Africa (20). Here are numerous inscriptions, lamps, and mosaics, by the side of very ordinary draped Roman statues, but also of some very fine examples of transplanted Greek art — a charming little bust of *Ptolemy, King of Mauretania*, the head of a

*Medusa*, and a fragment of a *Vénus soutenant sa draperie* (*Venus holding up her robes*), which are of the purest style.

**The Salle des moulages (casts).** — A collection of the most celebrated types of antique statuary is a most useful addition to a Museum of Antiquities, which is perforce incomplete, and cannot but contain works of the most widely different style. Unfortunately there is not sufficient room in the Louvre to extend as much as might be wished these series, so useful for purposes of study. Nevertheless, in the old Salle du Manège (21) will be found reproductions of the very curious works discovered in Crete, a certain number of primitive figures, the finest pieces of sculpture from the Parthenon, the *Discobolus* and the *Doryphore* of *Polycletus*, the *Hermes* of PRAXITELES, the *Victory* of PAEONIOS, the various *Aphrodites*, the sisters of our *Vénus de Milo*, etc.

**Grecian Antiquities from Asia.** — In the rooms adjoining those containing the Assyrian antiquities, situated at the other side of the cour du Louvre, there are, in the first place, the monuments from Phœnecia and Cyprus (49), in which the imprint of Asiatic art is easily recognized, then the fruits of the excavations carried out at Miletus in 1873 by MM. O. Rayet and Thomas (50), with the colossal bases from the temple of the Didymæon Apollo, which date back to the middle of the Vth century; and the very fine *torse d'homme nu*



(*Torso of naked man*), of gigantic size, from the theatre of Miletus, and finally, in the room called *Magnésie du Méandre* (51), a long frieze from a temple of Diana, representing a fight between Greeks and Amazons, which was brought to the Louvre in 1843, as well as several fragments from Smyrna or Halicarnassus.

**Jewelry and antique bronzes.** — The visit to the Greek and Roman antiquities may be very happily rounded off by a few moments spent among the smaller works on view in the different rooms on the first floor mentioned above<sup>1</sup>.

The room where the *Jewels* are exhibited (23) contains, besides the glass case full of funeral ornaments, mostly Etruscan, such as golden crowns, fibulae, collars, etc., a case containing silver statuettes and masks found in Gaul, and another containing a marvellous treasure of Roman silver, found at Bosco-Reale, near Pompeii, and given to the Louvre by Baron Edmond de Rothschild.

The room containing the *Bronzes* (22) is preceded by a vestibule, in which there is a pretty large statue of Apollo, in gilt bronze, found in France, near the theatre of Lillebonne. It contains also a large number of statuettes and common objects, enclosed for the most part in glass cases. Some attention, however, will be given to two matchless works, not in the cases, and worthy to rank with the masterpieces in the Greek room. They are the *Apollo de*

(1) For all this part, see Plan III.

*Piombino*, the replica of the original statue by the sculptor KANAKHOS, and the bust of the young athlete from *Beneventum*, which belongs to the art of Vth century. The neighbouring case (middle window) contains some very valuable small bronzes, a *Dionysos* found at Olympia, a *Vénus pudique*, a *Hercule au repos*, a replica of the Farnese Hercules, etc. Here and there around the room can be seen Greek and Etruscan mirrors, armours, lamps, household utensils, without counting a very fine series of animals.

**Small marbles, wood, plaster, and ivories.**— The *Salle de Clarac* (24), the first in the *Musée Charles X*, for the ceiling of which Ingres painted his *Apothéose d'Homère*, contains, in glass cases, a fairly large number of small marbles, as well as of objects of wood, plaster, bone, etc. The case by the fireplace contains several ivories of a low period, among which there is the famous *Barberini ivory*, representing a Byzantine Emperor on horseback, which dates from the VIth century.

**Ancient Ceramics.** — The entrance to the two suites of rooms given up to antique ceramics, which are rarely open at the same time, is in the *Salle des Sept Cheminées*, on the other side of the room from the *Salle de Clarac*.

If but little time can be spent in this department, it will be sufficient to see the rooms overlooking the courtyard, the first of which (25) contains a series of vases, amphorae, bowls, etc., made in Italy

in imitation of Greek models, but less pure in form and more ornate, and the second (26) a marvellous collection of Greek statuettes found at *Tanagra* in Boeotia, some of which are primitive, showing the vigour and awkwardness which characterized the promising attempts of the first Greek artists, while others bear the imprint of the grandeur and severity of the style of the Vth century, though the majority date from the IVth century, that period of delicate charm and penetrating grace, the golden age of the statuette (Plate XIX). Some remarkable Greek vases, especially funeral *lekuthoi* with a white ground, are side by side with these statuettes, and show in the paintings which adorn them (offerings on tombs and funeral ceremonies) the matchless skill, the freedom and ease of the style of these industrial designers, whose work, however, merely reflects that of the Greek painters, who have left us no other trace of their genius.

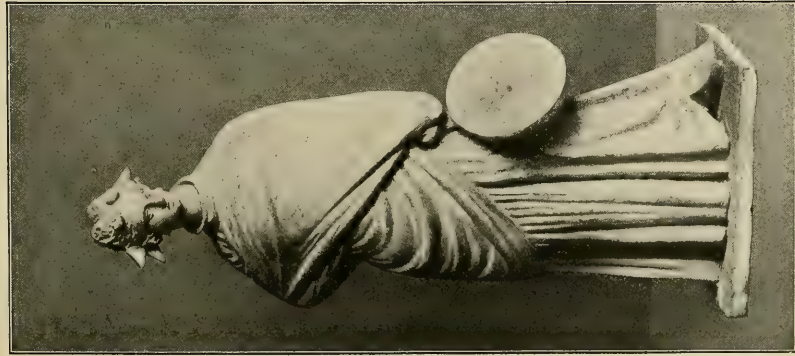
The third room (27) contains principally works in terra cotta, Greek in style, but found outside Greece, at Smyrna, Ephesus, or around Cyrene. They bring us face to face with the productions of *Hellenistic* art, which evinces a greater animation and a leaning towards an academic style, and show us the kind of realistic and grotesque conceptions in which the modellers of the third century at times delighted.

The series of rooms looking on the Seine begins with a room called the *Salle des Origines comparées* (28), a visit to which is very instructive, revealing as it does the parallel development of the plas-

tic art in Asia Minor, in the islands of the Mediterranean, and in Greece. Then comes the *Salle de Myrina* (29) the glass cases in the middle of which contain the treasures discovered by MM. Pottier, S. Reinach, and Veyries in a necropolis near Smyrna, — elegant statuettes, the sisters of those from Tanagra, but often more animated and complicated, and of a more sensuous grace.

In the next two rooms (30 and 31), set apart for *Etruscan antiquities*, are to be found rather ordinary black vases in *bucchero nero*, tombs in terra cotta, realistically decorated (among which is the *Grand sarcophage de Cervetri*), plaques covered with paintings, etc.

The chronological development of the art of painting on vases, which reflects the great painting of the years between the VIIth and the IVth centuries, can be studied in four large rooms (32, 33, 34, 35). Here, too can be followed the ingenious searching after forms of the artist-potters of Greece. There are first of all (32) vases of *Corinthian* or *Ionian style* with zones of animals, Oriental in character, placed one above the other, then (33) compositions of *black figures*, of an early date, illustrating the heroic legends of Greece, then (34) the fine cups, bowls, or amphorae, with *red figures*, on which the same subjects are developed with a harmonious ease and magnificence which deserves to assure the fame of such artists as DOURIS and EUPHRONIOS; last of all (35), appear, at the bottom of cups, some familiar subjects which announce the IVth century with its more animated and com-



GREEK ART.

Tanagra figurines (Terra-cotta).

Braun and Co





plicated Bacchic scenes, side by side with the series of curiously shaped vases, called *rhytons*, and embossed vessels which foretell the decadence of the art of painting on vases.

**Antique glass and frescoes.** — A last room (36) situated near the Pavillon de la Colonnade is devoted to antique glass ware, and contains also in the cases along its walls some specimens, from Herculaneum or Bosco-Reale, of antique painting as it was employed in the decoration of monuments — valuable frescoes showing us the qualities and method of working of the decorators of the Roman period, but, on account of their late date, of a very inferior style to all that the painted vases have to show us.

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### THIRD VISIT

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## EGYPTIAN AND ORIENTAL ANTIQUITIES

If the art of classical antiquity is richly represented in the Louvre, as has been seen in our preceding visit, the same may be said with equal truth of that of the peoples of the East of ancient times — the Egyptians, the Chaldeans, the Assyrians, the Persians, etc. The two departments given to it contain the most ancient monuments in the Museum. In both of them, a great number of the exhibits, inscriptions, for instance, have little interest for any but specialists; there are, however, many works of art, the intrinsic beauty of which, over and above their historical value, are well calculated to draw the attention of the mere visitor. In this rapid review, we shall enlarge upon this category of objects only.

Nothing in these departments has come down to us from the *ancien régime*, nor even from the Revolutionary and Imperial Museums. Egyptian and Oriental archaeology came into being only in the XIXth century. But as the science developed, thanks often to the labours of French savants, and the discoveries of

French searchers and explorers, fresh collections enriched the Museum. As regards Egypt, there were in the first place the collections arranged by Jomard in 1816, increased by Champollion (1828), and later by Mariette (1850), and, finally, by the numerous acquisitions made without interruption since then in Egypt. As regards Assyria, there are the fruits of the expeditions of Botta (1843) and Place (1851); as regards Chaldea, the discoveries of M. de Sarzec (1877-1881) and of Commandant Cros; as regards Persia, those of the Dieulafoy and Morgan missions, etc.

*Situation of the collections.* — The Egyptian antiquities occupy the great gallery in the Colonnade (37) (entrance on the left under the gateway, coming from the Place Saint-Germain-l'Auxerrois) and the small gallery parallel to it (39), the landings of the staircase called the *Escalier Egyptien* (V), and in the last place a series of five rooms on the first of the wing parallel to the Seine, looking on the *Cour carrée*.

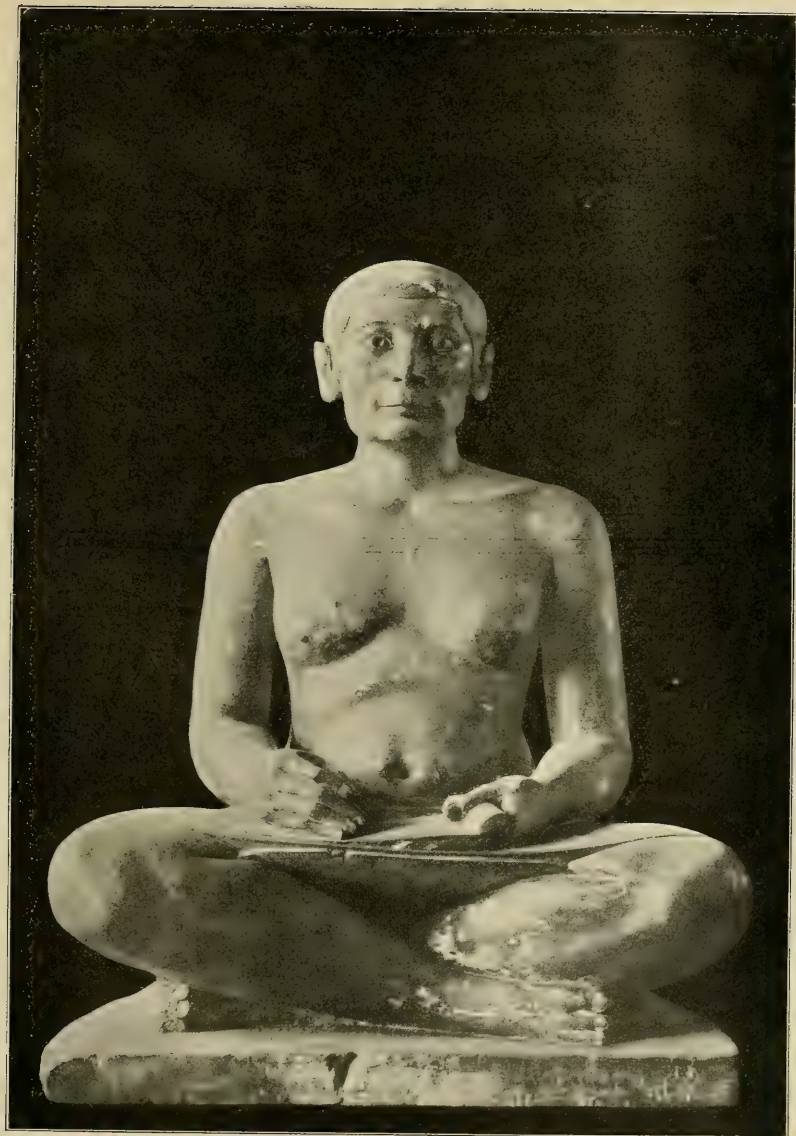
The Oriental antiquities occupy the gallery opposite the above mentioned one, on the ground floor of the Colonnade (45) (right side), the staircase called the *Escalier Asiatique* (VI) and three large rooms on the first floor.

Furthermore, these two departments have, in the buildings of the Nouveau Louvre, on the ground floor of the Pavillon de la Salle des Etats, a double annex, with a special entrance in the Cour du Carrousel, comprising the room called the *Salle du Mastaba* and the *Nouvelle Salle de Susiane*.

**Egyptian Sculpture.**— The lower gallery of the Colonnade (37) contains a collection of great sculptured monuments, or of the decorations found on monuments, belonging to the different periods of Egyptian history. However, those which date from the most ancient period (the Memphian epoch or ancient Empire) are assembled in the annex, in the Salle du Mastaba. The great *Sphinx* in rose-coloured granite and the fragments of colossal statues (head and feet) of monarchs of the XIIth dynasty, close to the door, give an idea of the gigantic proportions, of the wonderful materials, the simple, vigorous modelling of these huge Egyptian monuments. Another very good example is a king, seated, in grey granite, bearing the cartouche of Rameses II, but anterior to him. A number of sarcophagi in granite or basalt, covered with designs and hieroglyphs, show the perfection and the great care taken in the execution of these funeral monuments. On a square pillar in the middle of the room, a very fine relief in calcareous stone, enriched by paintings, representing *King Seti I and the goddess Hathor*, is well worth notice, being as it is a good specimen of the great Theban monumental art.

This is a fragment of the tomb of this king at Thebes, and was brought to France in 1829 by Champollion. The king is represented in gala costume, talking with a goddess, whose head is symbolically adorned with the horns of a cow, surrounding the sun's disc. In one hand she holds the right hand of the monarch, and with the other offers him a crown. The sculpture is carried out in that very low relief in which the Egyptians excelled, and is





EGYPTIAN ART.  
The seated Scribe.

Braun and C<sup>o</sup>





ASSYRIAN ART.  
Lion in bronze.

Braun and Co.



picked out in very bright colours of the greatest harmony. Once the conventions of Egyptian designing are admitted, the style of this work cannot fail to be admired, being as it is of wonderful purity and nobility.

Towards the end of the gallery several statues, such as that of *Nekhthoreb* kneeling, attract the attention by the languid perfection of their modelling. They belong to the lowest period of Egyptian art, called the Saitic.

The room (38) which is at the foot of the staircase contains the monuments brought back by Mariette from the *Serapeum* or temple of the bull Apis, an ancient statue of which, in limestone, occupies the centre of the room.

The small gallery (39) which opens into this room contains principally a series of steles belonging to the *Middle Empire*, and of the most refined workmanship. At the end, there is a reconstitution of the *Chambre des ancêtres* in the temple of Karnak (XVIIIth dynasty) brought from Egypt by Prisse d'Avennes.

### **Miscellaneous Egyptian Antiquities.—**

At the top of the staircase, beside different sarcophagi, will be found, in a glass case, specimens of seeds and fruits collected from Theban tombs.

The first room (see *plan III*) (40) contains all the movable objects connected with funerals; sarcophagi, coffins for mummies, masks, funeral pillows, and those countless earthenware statuettes which were placed in the tombs, so as infinitely to multiply the images of the dead, and increase his chances



of surviving; in a glass case are the fine vases (*canopes*) in earthenware, enamelled in blue, bearing the cartouches of Rameses II, and intended to contain the entrails of that monarch.

The following room (41) is devoted to *Jewels* and *Bronzes*. In the case in the middle are contained some marvellous ornaments in chiselled gold, encrusted with enamel, and delicate statuary of the same metal. Great numbers of small bronzes fill the cases along the walls; but special mention must be made of the beautiful statuette of *Queen Karo-mama*, which, with that of *Horus* pouring out a libation, is one of the finest Egyptian bronzes in existence.

Then comes a room (42) containing small sculptures, which complete the teaching of the monuments on the ground floor by showing the adaptability and the passion for truth of the Egyptian craftsmen even in the earliest periods of their history. In the centre stands the celebrated *Scribe accroupi* (*Scribe seated*), one of the finest works in the Louvre and indeed one of the most wonderful productions of the art of any time (fig. XX).

This is a statue in calcareous stone, painted in natural colours, found by Mariette in a tomb at Saqqârah. It belongs to the art of the ancient Empire, to that of the first Memphian dynasties (towards 3500 B. C.). At that time Egyptian sculpture aimed principally at reproducing with scrupulous fidelity the human frame as it really was. The exact individual presentment of the dead was its main object. Hence that stern realism in the portrayal of the features and the attitude, and the attempt to give life to the eye by the use of enamel and metal.

A bust in red sandstone of *King Ratatef*, the stone head painted of a personage with prominent cheekbones are likewise scrupulous portraits, as are many other statues, less carefully executed, which show the dead man seated by the side of his wife. Later in date and of the same period as the more conventional images of the great Pharaohs, the bust of *Amenothes IV* is, however, very typical and certainly true to life.

The last room (43), and the Salle des Colonnes (44), which closes the Egyptian department, and links it to that of Greek ceramics, are more specially devoted to Applied Art. In the cases in the middle there are some fine collections of vases in hard stone. Graceful and picturesque objects in wood, in ivory, in earthenware, all found in tombs, and all once employed in the customary acts of daily life, bring before us the surroundings and instruments of the Egyptians with an exactness and a wealth of detail which have no equivalent even in the case of other and far more recent civilizations. Such are the seats, the magnificent harp, the sticks, the bows and arrows, the baskets collected in the Salle des Colonnes.

In this room, too, has been placed one of latest and most important acquisitions of the Egyptian department. It is the group in black granite representing *the God Amon protecting King Toutânkhamon* (XVIIIth dynasty). In spite of their mutilated state, due to one of those political and religious revolutions which took place in ancient Egypt, these

two figures are of striking nobility and wonderful perfection of modelling.

**Salle du Mastaba.** — This room is situated at the other extremity of the Louvre, but a visit to it is indispensable to give completeness to the idea of Egypt and Egyptian art acquired from the preceding rooms. It contains the *Room of Gifts* of the tomb of an official of the Ancient Empire, named *Akhoutotep*, which it has been possible to transport there and reconstitute. Hunting scenes, fishing scenes, scenes from agricultural life, navigation on the Nile, the funeral banquet, and even the traditional scenes of the making of offerings are depicted on the walls of this room in delicate and clear relief.

All around are different statues of the time of the Ancient Empire. In point of truth to life and beauty of line they are akin to the *Scribe accroupi*. The most noteworthy are those of the *Dame Nesa* and a certain *Sepa*, which are of rather more ancient date, and finally the stele of the *King Serpent* with his splendid hawk, one of the most ancient monuments of Egyptian civilization and art.

**Chaldean and Assyrian Sculptures.** — The gallery on the ground floor of the Colonnade which answers to the Egyptian gallery on the other side comprises in the first large room (45) two series of different monuments : in the middle of the gallery there are statues in green-stone, of very great

age, belonging to the art of ancient Chaldea (about 2500 B. C.).

Among the most noteworthy are those of the King-Architect *Goudea*, represented with a plan, a stylus, and a graduated rule on his knees; they were found in the ruins of his palace of Tello; four columns of bricks with his name inscribed, exhibited in the vestibule, are also the fruit of the excavations of M. de Sarzec at Tello. — The turbaned head is also one of the most precious discoveries of M. de Sarzec; like the statues it bears witness to an art already quite refined closely modelled on nature, and very energetic in its lines.

The great statues of human-headed, eagle-winged bulls, on the contrary, come from the palace of the Assyrian king *Sargon* at Khorsabad, which is scarcely older than the VIIIth century before our era. The same is the case with the major part of the great bas-reliefs depicting processions or figures of warriors, one of whom is stifling a lion against his breast. Other works, more delicately finished, are from the palaces of *Nimroub* and *Assour-Bani-Habal* at Niveveh, which are of about the same period: they depict sieges, warlike processions, hunts, etc., and are perfect mirrors of the brutal civilization and violent tastes of the Assyrians.

**Antiquities from Susiana.** — The next room (46) contains the antiquities brought back from Susiana by M. de Morgan. His expeditions in that province revealed the existence of monuments, almost as ancient as those of Tello, due to the Kings of Chaldea and Elam. The most noteworthy of those

on view here are the stele of the king and conqueror *Naram-Sim* leading an expedition in the mountains, and that of the king and legislator *Hammourabi*, whose Code is engraved in a long epigraph below his image; there are also some statues of kings and queens, one of which, in solid bronze, representing the Queen *Napir-Asou*, is strikingly and unexpectedly modern in its lines.

The lions in enamelled terra cotta belong only to the VIth century B. C., and the bronze lion, belonging to the time of the Persians, is still more modern.

**Phoenician Tombs.** — At the foot of the Asiatic staircase (47) there are assembled the marble sarcophagi, very like those from Egypt, which were found in Phoenicia, at Byblos, Tortosa, and Saïda (Mission E. Renan). The most important is that of *Eshmounazar*, King of the Sidonians, which bears a long inscription in Phoenician. The Phoenicians, as a matter of fact, possessed no original form of art; but they transplanted into all the countries they colonized or visited different formulae and different techniques inherited from Asia or Egypt. This can be seen in Carthage, in Cyprus, even as far as Spain, where these oriental elements mingled with the elements of Greek art which was then coming into its heritage. The monuments in the rooms contiguous to the foot of the Asiatic staircase will be useful in following out these curious fusions, especially from the point of view of archaeology. At times they have produced surprising artistic creations, such as the bust of the *Dame d'Elché*,



which will be found in one of the rooms on the first floor.

Under the staircase there are also two small rooms (48) containing Judaic and Punic monuments, which, though without beauty, are often passionately interesting historically, as in the case of the famous stele of *King Mesa*, relating the wars of the King of Moab against the Israelites.

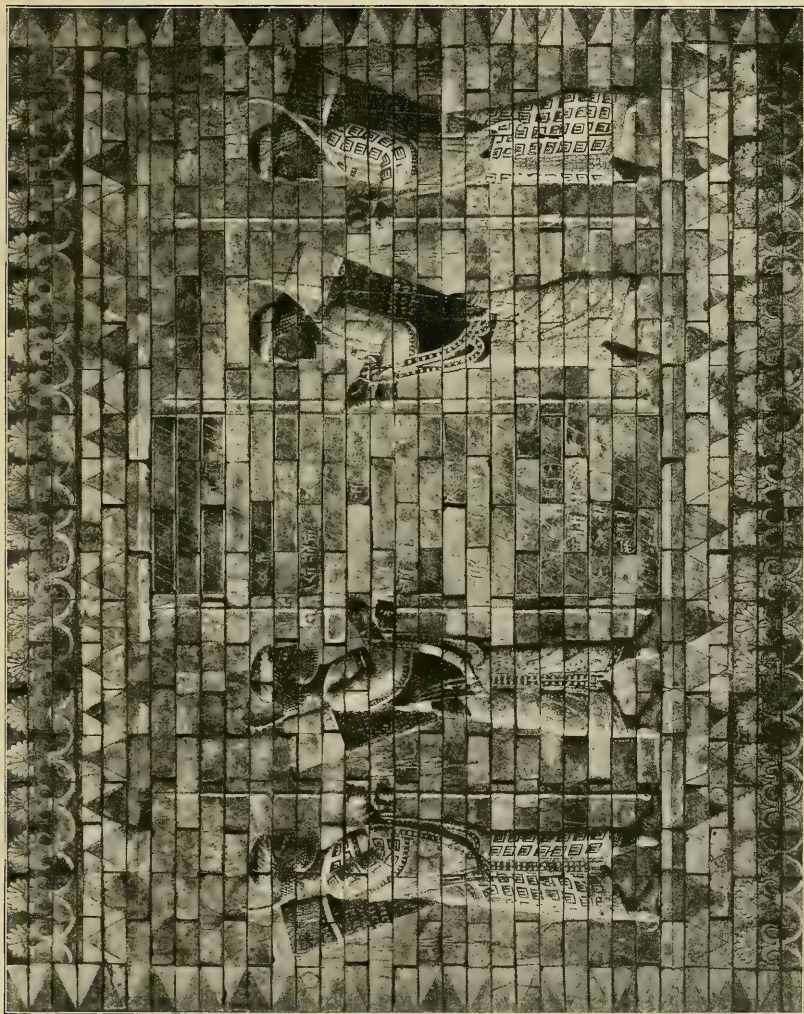
**Salle de Sarzec.** — At the top of the Asiatic staircase, in which there will be found still a few more Assyrian reliefs and Phoenician sarcophagi, the first room met with (52) contains the most valuable and curious monuments belonging to the Oriental series, the great monuments of which are on the ground-floor. The most striking are the archaic steles, like the one called the *Stele des Vautours* or *Stele of the Vultures* (the original fragments of which are to be seen in the middle of the room side by side with a restitution in plaster), which related the military exploits and the bloody triumphs of King Eannadou (about 3000 B. C.). The *silver vase of Entemena*, which belonged to a king of the same family, is quite unique, both as regards age and material. The point engraving on it deals with animals in the conventional spirit which will dominate the whole of ancient and modern Oriental art.

A glance will also be given to a statuette of *Goudea* seated, and statuettes of human-faced bulls from the palace of Sargon, and especially to an admirable *Lion in bronze* surmounted by a ring, which

was used as a weight, and is of Assyrian workmanship of the VIIIth century (Plate XXI).

**Salle Dieulafoy.** — In the following room (53) there are exhibited principally the antiquities brought back from Susiana by the Mission sent out under the leadership of M. and Mme Dieulafoy. Certain cases contain, however, others of the objects discovered by de Morgan's mission (statuettes in gold, in silver, and in ivory of the Elamite period), as well as different jewels and fragments of ornaments secured by the Museum, such as a curious vase-handle, in the shape of a wild goat with golden wings. Others contain large numbers of epigraphic documents, tablets and cylinders in metal, in stone, or in terra cotta, covered with cuneiform inscriptions.

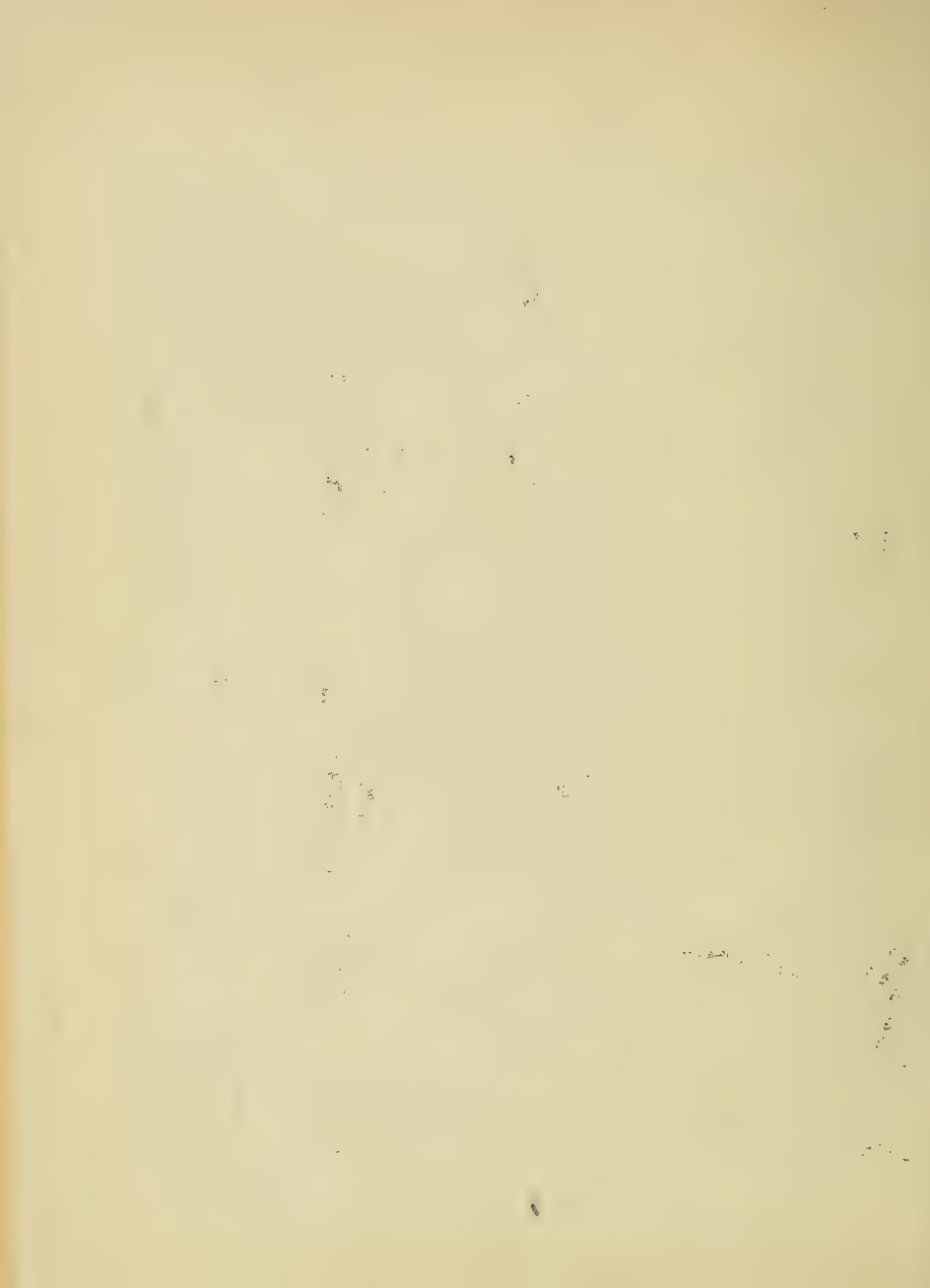
But the attention is especially attracted by the admirable bas-reliefs in enamelled earthenware which have been reconstituted here, and which reveal to us the magnificent ornamentation of the Persian palaces. There is in the first place, the *Frise des Lions* which crowned the pylons of the palace of Artaxerxes Mnemon at Susa — it is quite Oriental in style, and shows its descent from the superb animal figuration of the Assyrians, — and in the second, the *Frise des Archers* or *des Immortels*, which comes from the interior facing of the Throne Room, or *apadana*, of the palace of Darius (Plate XXII). The latter sets before us, in an imposing procession, the Guard of Honour, the picked corps of that vast army that the Greeks saw



PERSIAN ART.

The Frieze of the Archers (Enamelled terra-cotta).

Braun and Co.



rolling on against their country, and defeated at Marathon. At the end of the room, a plan in relief shows the aspect of the tumulus whence came the gigantic fragments of the edifices that once rose in that land, to-day a mere desert. Such is the capital in grey marble, ornamented with the fore parts of bulls, from the palace, the most important part of which, the Throne Room of Artaxerxes Mnemon, is represented by the model in the next room.

In this second room (54) there is exhibited a very curious bust of a woman, found at Elché, in Spain, in 1897. It is an example of that strange and troubling mixture of Oriental luxury and already refined Greek style which we drew attention to a short time ago.

**Nouvelle salle de Susiane.** — This room, situated close to the Salle du Mastaba, in the buildings of the Nouveau Louvre, contains the remainder of the antiquities discovered by the mission of M. de Morgan. They reach from the most ancient times of Chaldean history to the Sassanid period, towards the Vth or VIth centuries A. D., and comprise fragments of earthenware, original sculptures and reproductions in plaster of monuments that have remained on the spot, geographical surveys, etc.

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## FOURTH VISIT

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# MEDIAEVAL, RENAISSANCE AND MODERN SCULPTURES

The art of sculpture, which, since the beginning of the Middle Ages until our own days, has always occupied in the temple of modern Art such an important place, and, especially in France, can be seen developing without a break for ten centuries, together with architecture, may be considered to be the great French art. It therefore deserves in a Museum like the Louvre, a place in keeping with its historical and national importance, and perhaps more attention from the visitors than that which they usually confer upon it.

It must be remembered, however, that, fortunately, the productions of the modern plastic arts are still generally in their place on the monuments which called them into being — Gothic cathedrals or classical châteaux — and that it is for the most part mere fragments or débris, dispersed owing to various historical circumstances, that the Museum has been able to collect.

The Revolution, besides destroying beyond repair a

great number of works of sculpture, had scattered many others far and wide. A large quantity of these were saved, thanks to the zeal of Alexandre Lenoir, the director of the *Musée des Monuments français*, which was in existence between 1795 and 1815. When the Restoration closed down this Museum, it was with a part of its spoils that the *Galerie d'Angoulême*, the nucleus of our modern collections, was constituted in the Louvre. Enriched in the course of the XIXth century, especially under the administration and the impulsion of the Marquis Léon de Laborde and later of Louis Courajod, these collections form to-day a sufficiently complete collection, an unique one at any rate, illustrating the history of French sculpture from its origins up to the end of the XIXth century.

Though less richly endowed in point of foreign art, they contain, however, some fine specimens of Italian art in its prime, among which there are masterpieces of Renaissance sculpture, such as the *Slaves* or *Captives* of *Michael Angelo*, and some few, too few, examples of plastic art in Holland, Germany, and Spain.

**Arrangement of the collections.** — The collections, which are arranged on the ground floor of the buildings along the courtyard of the Vieux Louvre, are separated into two parts.

The first, on the Seine side, is devoted to the Middle Ages and the Renaissance. The entrance to the rooms is at the foot of the Egyptian staircase (V), to which access is obtained by the Grande Galerie opening under the Porte de la Colonnade.

The second, on the side of the Carrousel and the rue de Rivoli, is devoted to the XVIth, XVIIth and

XVIIIth centuries. Access is obtained by the foot of the Henri II staircase, the entrance to which is under the Pavillon de l'Horloge.

**French Sculptures belonging to the Middle Age and the Renaissance.** — The two first rooms (55 and 56) contain works belonging to the XIIth, XIIIth and XIVth centuries. In the second room (56), by which it is best to begin in order to follow the chronological order of the monuments, there are to be seen the *Colonnes romanes en pierre de l'abbaye de Coulombs* (stone columns, Romanesque), richly ornamented and full of vigour, and the Poitevin sculptures from the façade of a church at Parthenay, a *Christ crucified* and a *Virgin seated*, both in wood, and dating from the second half of the XIIth century. Here the hieratic formulae, handed down from Byzantium, are felt to be beginning to pulse with life. The statue of *Childebert* from Saint-Germain-des-Prés, a quite imaginative conception, and the *Sainte Geneviève* from the Abbey of Sainte Geneviève de Paris give us good examples of the simple dignity and calm grandeur of the work of our Gothic sculptors of the XIIIth century.

In the neighbouring room (55), a number of *Virgins*, standing or seated, belonging to the XIVth century, reveal the new ideal of grace, elegance, and human tenderness of this period. But special attention will be given to the effigies of *Charles V* and of *Jeanne de Bourbon*, which are excellent, lifelike portraits (Plate XXIII).



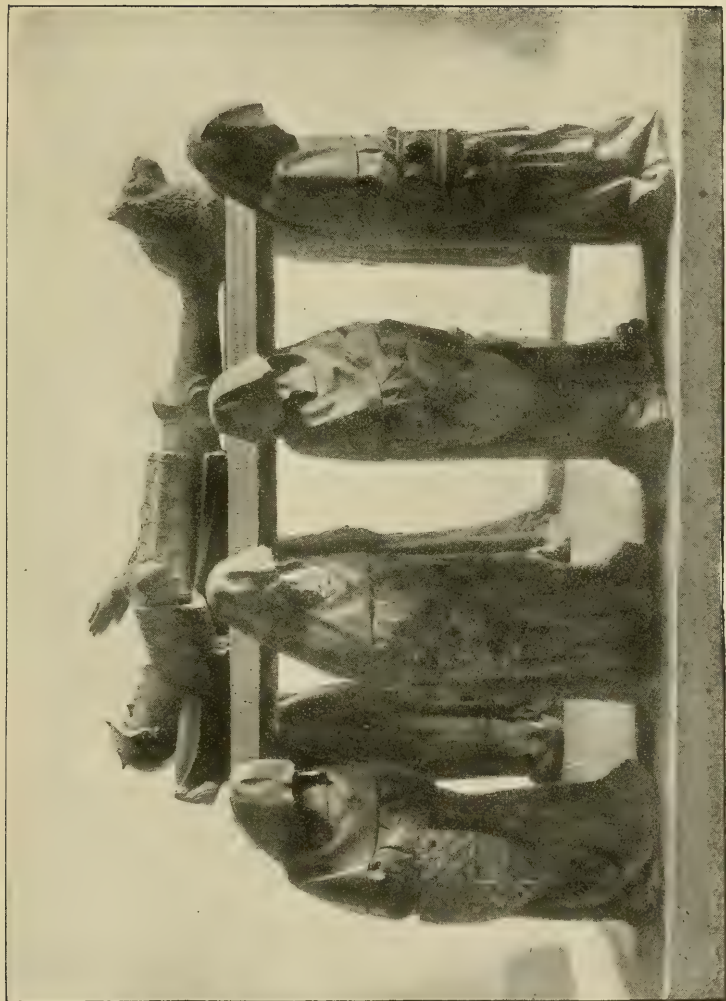
Musées nationaux

FRENCH ART, XIVth CENTURY.

Charles V, King of France.







Musées nationaux

BURGUNDIAN SCHOOL XVth CENTURY.

Tomb of Philippe Pot, High Seneschal of Burgundy.



These two statues are from the church door of the Célestins in Paris, long since pulled down. They were executed towards 1375, in the lifetime of the King. The name of the sculptor, unfortunately, is unknown. They have sometimes been attributed to ANDRÉ BEAUNEVEU of Valenciennes, who was called from the Netherlands by the King, and who made his tomb for Saint-Denis; but they seem rather to be the work of a purely French artist, such as JEAN DE SAINT-ROMAIN, who had executed several effigies of the King and his family for the great staircase of the Louvre. This staircase was just in the neighbourhood of the place to which these statues have now returned.

The small Mediaeval Room (57) is reached by passing under a XVth century doorway from Valence (Spain). This narrow room contains fragments of Romanesque and Gothic ornaments and débris of sculptures from Notre-Dame of Paris (see especially the *two nude torsos*, fragments from a *Hell*, in the centre of the room), and some exquisite works, such as the *Saint Mathieu écrivant sous la dictée de l'ange* (*Saint Matthew writing under the dictation of an angel*), which comes from Chartres, or the statuette of an angel, in wood, from Rheims, the gift of M. Jeuniette (XIIIth century).

In the next room (58) there are several recumbent statues, on tombstones, belonging to the XIVth and XVth centuries, one of which is that of *King Philippe VI of Valois*, a very powerful and realistic work, due to ANDRÉ BEAUNEVEU, whose name has been given to the room. At the bottom there stands the *Tomb of Philippe Pot*, grand seneschal of Burgundy (d. 1494), one of the master-pieces of the Burgundian school, with its eight hooded bearers,

filling the place of caryatids, a work of the greatest picturesqueness (Plate XXIV).

The visitor now returns to the *Salle Michel Colombe* (59), where the latest Gothic monuments belonging to the end of the XVth and beginning of the XVIth centuries are side by side with marbles ornamented with arabesques, the first sign of the penetration of Italian art at the time of the Renaissance. The striking *Saint George* sculptured by MICHEL COLOMBE of Tours, which was formerly on the altar of the chapel of Gaillon, is surrounded by a decoration conceived in the new style. The *Tombeau des Poncher*, the work of GUILLAUME REGNAULT, the nephew of the great Tourangeau master, is decorated in the same way. But the virgins of the school, such as the *Vierge d'Olivet* and the *Vierge d'Ecouen*, which are opposite each other, are still faithful to the purest French tradition, like the principal figures of the preceding tomb, whose discreet and penetrating charm they share.

It is the Italian and classical spirit, from which our masters of the middle of the XVIth century, the JEAN GOUJONS and the GERMAIN PILONS, well represented here, drew their inspiration, that reigns supreme in the following room (60). The *Bas-reliefs of the jubé de Saint-Germain l'Auxerrois* by Goujon show the searching after new effects of style, and those which have been detached from the *Fontaine des Innocents* are decorated with nymphs and tritons of a thoroughly pagan and sensual elegance, and belong to the same family as the great *Diane au Cerf* (*Diana with a Stag*) which holds

the place of honour in the middle of the room, and once adorned a fountain in the Château d'Anet, the residence of the famous Diane de Poitiers. The attribution of this last work to Jean Goujon reposes only on tradition, but it appears to be thoroughly imbued with his spirit. Germain Pilon, who shows himself a classic in his *Three Graces* from the tomb containing the heart of Henri II, gives proof of a singular power to strike out a physical resemblance in his *statue of the Cardinal de Birague at prayer*, a masterpiece of French realism.

Before going into the Salle Michel-Ange (62), a glance may be given to the following room (61), which contains some works, provincial in origin, belonging to the time of the Renaissance, such as the *Lansquenets* of the Château of Mogneville, or of later date, such as the funeral statue of Jeanne de Vivonne, and the *Chiens (Dogs)* of BARTHÉLEMY PRIEUR.

**Italian Sculptures.** — The Louvre, of course, cannot pretend to possess works showing the development of Italian art with the same completeness as in the case of French art. However, the rooms which are set apart for it (62 and 63) contain important sculptures which make it possible to follow its evolution, from the *Apostles* from the façade of the dome of Florence (Salle 63) to the great bronzes of Michael Angelo, the *Hercules* or the *Jason*.

A few statues from Pisa, in marble or wood, represent the XIVth century; but the varied series



of *Madonnas* in marble, in terra cotta, or in stucco, which belong to the most expressive art of the XVth century, will meet with full appreciation, as will also the one in terra cotta, painted and gilt, in the Salle Michel Ange, so like the work of DONATELLO, and so tragical in expression, or the one in marble, more delicate and even somewhat affected, due to AGOSTINO DI DUCCIO (Salle des Robbia), etc. Among the busts the palm must be given to the vigorous *Filippo Strozzi* by BENEDETTO DA MAJANO and the celebrated young lady, whose name is unknown, now attributed to FRANCESCO LAURANA.

But the principal treasures of the series are the two *Captives* of Michael Angelo (placed on the right and left of the door from the Stanga palace at Cremona) (Plate XXV), and the *Diana* in bronze by BENVENUTO CELLINI.

The two *Captives*, which were intended as ornaments for the tomb of the pope Julius II, and were meant to represent *The liberal Arts imprisoned by Death* with the Pope himself, were acquired in the XVIth century by the King of France and given to the Constable de Montmorency, who placed them in his house at Ecouen. They were confiscated in the XVIIth century by Richelieu, who adorned his own chateau with them, were brought to Paris in the XVIIIth, were saved by Lenoir during the Revolution, and thenceforward were housed in the Louvre.

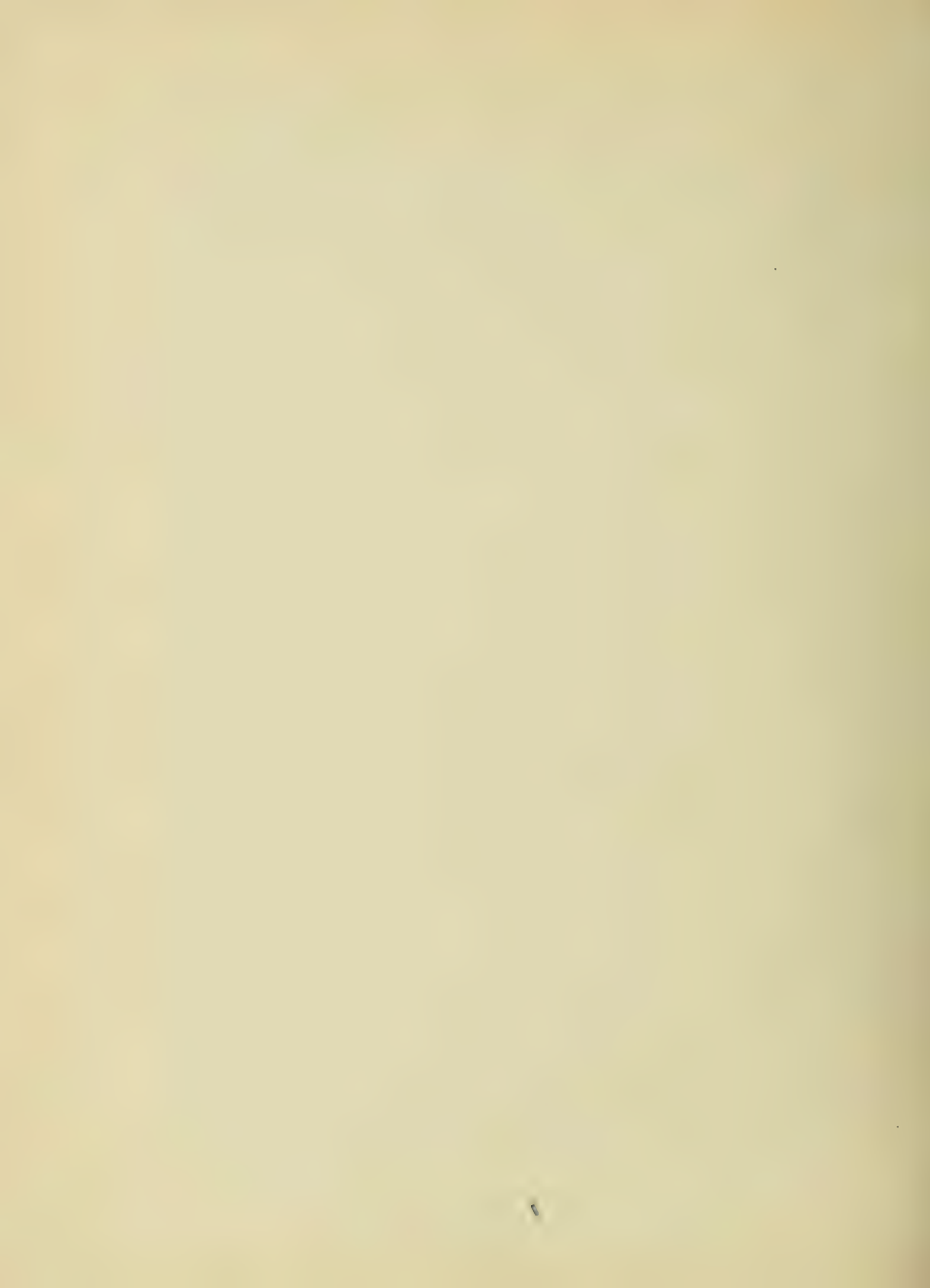
The *Diana*, or rather the *Nymph of Fontainebleau*, commanded from Cellini to decorate the Pavillon de la Porte Dorée at Fontainebleau, where, it may be, they were never placed, was given by Henri II to Diane de Poitiers for her



MICHAEL ANGELO.

Slave.

Musées nationaux





The PUGET Room.





chateau at Anet, whence it was brought to Paris at the Revolution.

**Christian Antiquities.** — The following room, which belongs to the department of Greek and Roman antiquities, contains works whose interest is principally archaeological — inscriptions, mosaics, and sarcophagi, relative to the earliest periods of Christian art, still enslaved to the formulae and types of antique art.

**French Sculptures of the XVIIth and XVIIIth centuries.** — Classical art, in the time of Louis XIII, Louis XIV, Louis XV and Louis XVI is represented in the Louvre by a number of peerless works, which may be considered to be its master-pieces, and are, at any rate, among the most important pieces of sculpture ordered from our artists under the monarchy. Many of them were intended to adorn parks or gardens, whence they have had to be withdrawn, either on account of the destruction of the domain, as in the case of Marly, or in view of their own preservation, as in the case with the Pugets of Versailles.

The Coysevox room (65) contains certain specimens of the sculpture of the beginning of the XVIIth century, in which there can be seen the end of the evolution begun by the Renaissance, such as the *Slaves* which accompanied the statue of Henri IV on the Pont Neuf, and which are the work of FRANCHEVILLE. Some very good busts, like the one of *Dominique de Vic* by GUILLAUME DUPRÉ,

or that of Louis XIII by JEAN WARIN, as well as several funeral statues, in attitudes of prayer, still show the persistencê of the realism of the past, whereas the *Amphitrite* by MICHEL ANGUIER, a marble figure which belonged to the more ancient decorations of Versailles and divers tombs by his brother FRANÇOIS ANGUIER, open the series of our classical sculpture. But COYSEVOX is here supreme, with his masterly busts, like the *Lebrun*, the *Coypel*, or the heroic *Condé* in bronze, with his free interpretations of the antique, like his *Vénus accroupie* (*Venus crouching*) and especially his graceful *Duchesse de Bourgogne as Diana*, the lively grace of which is already in harmony with the spirit of the XVIIIth century.

The Puget room (66) contains other great monuments belonging to the period before 1660; such are the powerful *Louis XIII* from the Pont au Change, by SIMON GUILLAIN, and the celebrated works by Coysevox, like the *Tomb of Mazarin*. But it is PUGET who lords it over all the others, with his spirited *Milo of Crotona*, his group of *Perseus and Andromeda* and his picturesque relief of *Alexander and Diogenes* (Fig. XXVI).

The *Hercules* which occupies the centre of the room was commanded by Fouquet for his château at Vaux. Colbert laid hands upon it, and took it to his own house at Sceaux. The *Milo* and the *Perseus* were commanded by the king, and placed, the one in 1682, and the other in 1684, in the park of Versailles, at the top of the Tapis Vert, in the place of honour. The great bas-relief representing *the meeting of Alexander and Diogenes* was intended to adorn the château of Versailles, but after being finished in 1694

at Marseilles, and shipped at Toulon for Brest, it arrived somewhat late in Paris, and was deposited at the Louvre, where it remained.

The next room visited is the Salle Coustou (67), where the works on view are somewhat too close together. Some great academical works, such as the *Caesar* and the *Adonis* of COUSTOU, or the *Hannibal* of SLODTZ are packed away by the side of charming statuettes, the greater part of which were sculptured in the XVIIIth century by successful candidates on their election to the Académie Royale. Among these due notice must be taken of the celebrated *Mercure attachant ses talonnières* (*Mercury fastening his heel-wings*), by PIGALLE, a marble of the most exquisite grace and nervous strength, as well as of the *Fleuve* (*The River*), by CAFFIERI and the famous *Baigneuse* (*Woman bathing*), by FALCONET.

Attention is drawn by busts, more and more true to life, to the admirable skill of our XVIIIth century portraitists, J.-B. LEMOYNE, PIGALLE, CAFFIERI. But it is in the following room (68) that their mastery is revealed still more clearly by the works of Houdon. The Louvre possesses to-day no less than a score of the busts chiselled by this great artist, and yet they are scarcely sufficient to give an idea of the variety of his production, which extends from the expressive and strongly marked features of a *Voltaire* and a *Mirabeau* to the delicate and radiant portraits of *his wife*, *his daughter*, or of little *Louise Brongniart* (Plate XXVII). These marvel-

lous busts, however, must not be allowed to overshadow his more ambitious works, such as the *Diana*, in which the mastery over line and the power to infuse life are allied to that classical scrupulousness which is more and more strongly manifested in contemporary art, to that reversion to antique taste, so clearly felt in PAJOU or JULIEN, whose latest works, executed at the time of the Revolution, are exhibited in the next room.

The model for the *Diana* was executed in 1776. Having been found too bold, it was not exhibited at the Salon. The marble seems to have been intended for a petty German prince, with whom Houdon had relations, but its destination was changed, and it was bought for Catherine of Russia. The marble is still to-day in the Museum of the Hermitage at Petrograd. Houdon executed a first copy of the *Diana* in bronze, in 1783, for an amateur, then a second, in 1790, which he preserved in his workshop till his death. This is the one bought for the Louvre, in 1828, at the sale of the works he had kept there.

**Nineteenth Century Sculptures.** — The nineteenth century begins in the Salle Chaudet (69) with the icy academical works belonging to the First Empire. CANOVA, the Italian sculptor considered to be the great restorer of classical art in Europe, chiselled for France the two groups seen here — the *Amour et Psyché* (*Love and Psyche*). The French artists, like CHAUDET or BOSIO, follow imperturbably in his footsteps, as is seen in the *Phorbas the shepherd* or the *Aristeus, God of the Gardens*, whilst portraitists such as ROLAND (busts of Pajou and of Suvée) or like CHINARD (bust in



HOUDON.

Braun and C<sup>o</sup>

Bust of Louise Brongniart (Terra-cotta).





terra cotta of a young woman, in the window on the left) still preserve the lightsome, though punctilious enthusiasm of the XVIIIth century.

In the following room (70) there are classed the sporadic excursions into Romanticism, somewhat rare, it is true, in sculpture, such as the *Roland furieux* by JEHAN DU SEIGNEUR (towards 1830) or the *Vellédah* by MAINDRON, but especially the studies, more closely modelled upon nature and more thrilling with life, of such an innovator as RUDE, admirably represented here by his *Mercure*, his *Petit Pêcheur* (*The little Fisher*), and the plaster model of his *Apothéose de Napoléon*, the bronze of which is at Fixin in Burgundy. PRADIER, however, with his *Niobide* or his *Atalante*, continues to follow the precepts of the classics, from which DAVID D'ANGERS himself, who at times intends to be a Romantic, cannot wholly get free.

CARPEAUX, to whom nearly the whole of the following room (71) is devoted, completes, on the contrary, the emancipation begun by RUDE. His *Ugolin* (a bronze), so terrible and so spirited, his *Danse* (the original model in plaster of the work at the Opera), so ardent and so energetic, his sprightly group called the *Fontaine de l'Observatoire*, and his *Flore* in the Pavillon des Tuileries (a second edition in terra cotta), would be sufficient to show the essential qualities of his genius, another and not less interesting aspect of which is brought before us by his bust-portraits.

Academic traditions still preserved their force under the Second Empire, and even after 1870, as

is seen by the works of JOUFFROY and of PERRAUD, of CAVELIER and of GUILLAUME assembled in the following rooms (72a, and 72b).

The last mentioned, who is classical in his *Gracchi*, and gives evidence of a somewhat cold realism in his *Faucheur* (*The Mower*), is represented by busts such as his *Buloz*, his *Baltard*, and his *Mgr. Darboy*, which, though they are powerful enough, are calmer and less animated than those of Carpeaux. A seeking after more delicate, more modern sentiment is seen in CHAPU (*Jeanne d'Arc at Domrémy*), in SCHOENEWERK, in MOULIN, in DEGEORGE, and especially in PAUL DUBOIS, whose attempts to depict delicate, nervous grace find expression, as early as 1865, in the celebrated bronzes of *Saint John Baptist* and the *Chanteur florentin*, whereas the vigorous note of naturalism is struck by a few fine pieces of sculpture which end this series, and are the work of DALOU — the *Bacchanale*, the huge *Paysan*, and a some busts.

In a cabinet off one of these last rooms there have been collected a large number of the medallions of David d'Angers, which are so interesting from the point of the literary, artistic, and political history of the middle of the XIXth century.

Finally, close at hand (room 73), it has been possible, thanks to the repeated generosity of M. Zouhaloff, to group around the *Lion au Serpent*, by BARYE, a magnificent bronze bought by the State as early as 1833, and the model of the *Lion assis* in the Tuileries, an imposing collection of original plasters, models, and sketches by this great sculptor of

animals, especially his powerful allegorical presentment of *War* and of *Peace*, of *Force* and of *Order* intended for the Nouveau Louvre, an act of homage which is merely the due of one of the greatest sculptors of the XIXth century, and doubtless of all times.

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## FIFTH VISIT

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# MEDIAEVAL, RENAISSANCE AND MODERN OBJECTS OF ART

One of the distinctive features of the Louvre is that it is intended to be an encyclopaedic museum, and thus it is quite natural that the industrial, applied, or decorative arts, whatever be the name given to them, should find a place there beside painting and sculpture. It has been understood in our days that these arts, formerly called the *minor arts*, have a value, a dignity, and an historical signification at least equal to that of the *major* or *fine arts*.

As matter of fact, if it is only some thirty years (1893) since a separate department was set aside for mediaeval, Renaissance, and modern objects of art, the collections assembled in the Louvre from the very beginning of the Revolutionary Museum comprised furniture and precious objects. Some of the masterpieces that are admired there to-day are among those which form the oldest part of the patrimony of the nation, since it inherited the treasures of the monarchy.

It must also be remarked that the rôle of the department of objects of art in the Louvre is quite different



from that assigned to similar departments in other institutions, such as the Museums of *Cluny* or of the *Arts Décoratifs*, which contain especially collections of curiosities and documents. Its rôle is to bring together in the Louvre works of quite exceptional value, either historically or artistically, works worthy of this place of honour, just as much as the master-pieces of the sculptors and painters.

The furniture, especially, which was sent to the Louvre in 1901 from the former *Musée du Garde-meuble national*, and which to-day constitutes one of the most attractive of the collections, comprises the most important pieces of the former Crown furniture, kept back at the time of the sales during the Revolution. This department is not destined to go on developing, and the pieces of less value, or those which private personages generously present to the State, will form a welcome contribution to the treasures of the châteaux of Versailles, Trianon, Fontainebleau, or Maisons-Lafitte.

Furthermore, the collections of jewels and objects of art that have come down to us from the France of the past, after having become national property at the time of the Revolution, have been enriched, during the past century, by the purchase or the gift of works of the greatest value, — gold ornaments, enamels, ivories, bronzes, ceramics — the equivalent of which is to be seen in no other Museum. The tendency of opinion and taste, which is very favourable to this form of art, has made it possible, of late years, to develop these collections to a remarkable degree, for which we have also to thank the labours and untiring activity of the Marquis de Laborde, of Barbet de Jouy, and of Emile Molinier. But care is taken not to accept anything that has

not undoubted artistic value, and whatever may be classed as a knick-knack, a curio, an object in common use, or an article giving evidence of the modes of life of the past, is handed over to the other museums.

It has recently been decided to constitute in the Louvre collections of objects from the East and the Far East, care being taken, naturally, here as elsewhere, to guard against mere curiosity. What is aimed at is to emphasize, by bringing together specimens of the highest order, the great artistic value and the educational interest of these works, formerly neglected, or sought after only on account of their picturesqueness and their amusing fancifulness.

The collections of objects from China and Japan have been enriched by the acquisition of large works of sculpture which in no wise belong to the province of industrial arts, and may be considered as the embryo of the great museum to which those far-off civilizations have quite as much right as those of Egypt or Greece.

*Situation of the collections.* — As these collections contain objects differing widely in nature, and it has been impossible to find them fit rooms in the buildings of the palace, they have unfortunately had to be split up, and arranged in a way which often respects neither their chronological nor their logical classification.

The most precious collections of objects in gold and enamel belonging to the Middle Ages and the Renaissance have been placed in the *Galerie d'Apollon*, which is reached either by the top of the Daru staircase, or by the Salon Carré. The XVIIth

and XVIIIth century furniture has been housed in the rooms on the first floor of the Vieux Louvre, beginning at the Henri II staircase, in the Pavillon de l'Horloge, up to the Pavillon de Beauvais on the rue de Rivoli (74 to 78). The other collections alternate with those of paintings and pastels, and with some archaeological series (see p. 47 and 83) in the rooms on the first floor adjacent to those just mentioned, along the rue de Rivoli and at the back of the Colonnade. They can be reached also by going up the two monumental staircases in the Colonnade, the Egyptian staircase (V) or the Asiatic staircase (VI).

The collections from the Mohammedan parts of the East are housed on the second floor, in the Dôme de l'Horloge. They are reached by one of the two great staircases which flank the Dôme, the Henri II and the Henri IV staircases, or by a lift close to the Henri II staircase.

In the last place, the collections from the Far East, together with the Grandidier collection, occupy the entresol of the Grande Galerie du Bord de l'eau, which is reached by a door called the Porte Jean-Goujon (VIII), opening on to the Quai du Louvre, between the Pont des Arts and the Pont des Saints-Pères.

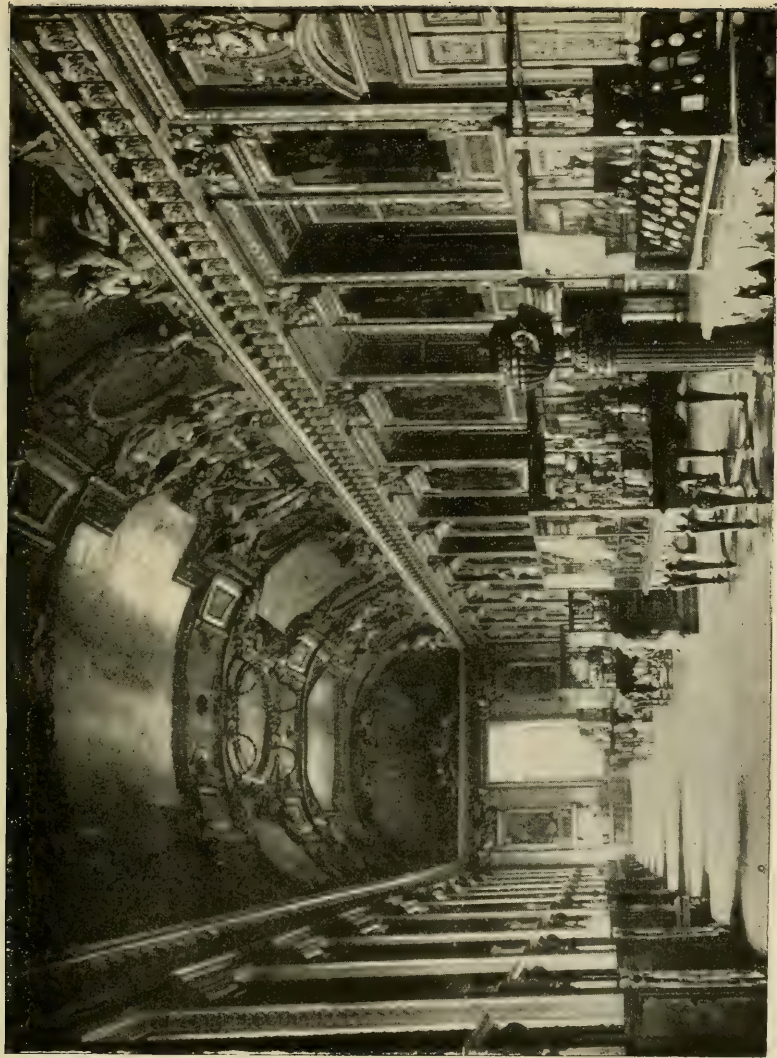
**The Galerie d'Apollon.** — The *Galerie d'Apollon* was built and decorated under the direction of LEBRUN for Louis XIV. It runs over the *Petite Galerie*, which, since the XVIth century, had prolonged the palace of the Valois towards the

river; it was restored and completed by Duban towards 1848, and completed at that time by a central ceiling painted by EUGÈNE DELACROIX. It forms a sumptuous setting for the examples of our goldsmith's art in the Middle Ages, but is perhaps even too gorgeous to allow of the full appreciation of their delicacy of finish. It is closed at the entrance by an iron gate from the château of Maisons, which is a master-piece of the wrought-iron work of the middle of the XVIIIth century, and furnished with Boulle cabinets and gilt tables (Louis XIV style) on which the glass cases are placed (Fig. XXVIII).

The attention of the visitor is attracted especially by the case placed about the middle, and containing the Crown Diamonds.

This case contains eleven jewels which were kept back at the sale of the Crown jewels in 1887. The most celebrated is the *Regent*, the finest known diamond, which is said to have been bought by the Duke of Orleans at the beginning of the XVIIIth century for more than three millions, and is worth much more to-day. The *Diamant Rose* is wrongly said to have been left to Louis XIV by Mazarin, and the *Rubis côte de Bretagne* belonged to Anne de Bretagne and then to François I<sup>er</sup>. Of the two crowns, one is a model prepared for the coronation of Napoléon I<sup>er</sup>, and not the crown of Charlemagne, which was destroyed at the Revolution, and the other a fac-simile, set with false gems, of the crown of Louis XV.

More interesting from an artistic point of view are the *Coronation ornaments of the Kings of France*, from the Abbey of Saint-Denis, which are placed in the third case from the window, a little before the Diamonds. The *sword*, which is often



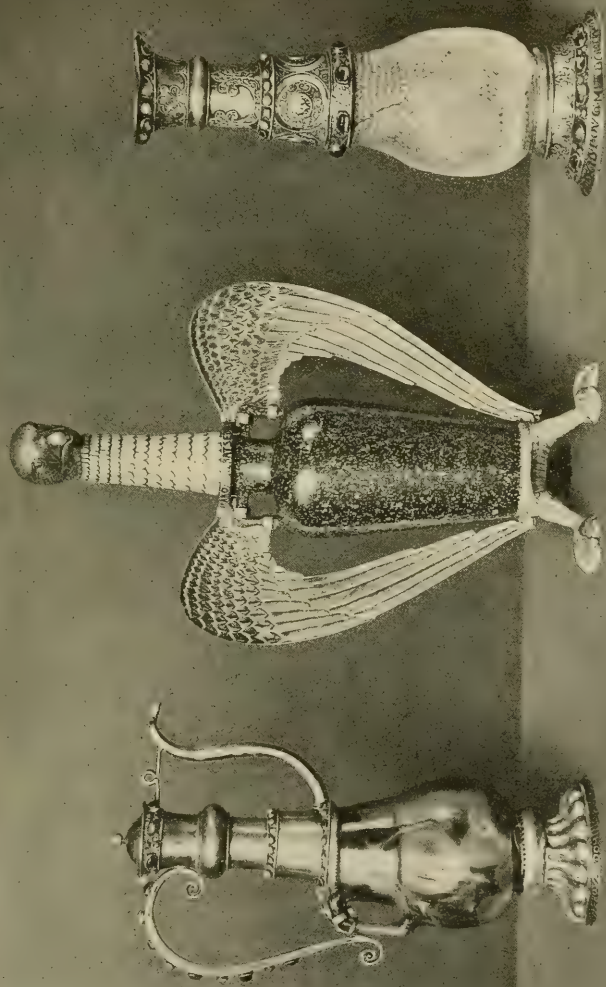
The Galerie d'Apollon.

Henri Manuel









FRENCH ART, XIIth CENTURY.

Vases and Reliquary from the treasury of Saint-Denis Abbey.



thought to be that of Charlemagne, dates back only to the XIIth century, as do the *spurs*. The *golden sceptre*, surmounted by the effigy of Charlemagne is a splendid piece of work, carried out for Charles V in the XIVth century.

But still greater attention will be given to the priceless objects, of such a wonderful artistic beauty, which were saved from the *Treasure of Saint-Denis*. They are placed in a case quite at the end of the gallery.

The *aigle de Suger* (the eagle of Suger) as well as the *aiguière en sardonix* (ewer in sardonix) and the *vase en cristal de roche*, with their delicate mounts, are objects executed under the direction of the Abbé Suger, the adviser of Louis VI and Louis VII, a great politician, a great builder, and a great lover of art (Plate xxix). The employment of antique material of very fine quality, in possession of the Abbey, the ingenuity, the style, the grace, and the technical perfection of the mounts make them extremely remarkable works. Byzantine works such as the plaque in silver repoussé on which are represented the *Holy women at the Sepulchre*, were brought from Constantinople after the Crusade in 1204, and offered to the Abbey of Saint-Denis.

Others, still more ancient, like the *paten* in serpentine, and the *evangelistary box* in gold and cloisonné enamel, date back, the first to the Carolingian period, and the other to the time of Hugues Capet. They are the most venerable relics of the history of France, as well as works of art of the most inestimable value.

The *virgin*, called the *Vierge de Jeanne d'Evreux*, which was offered to the Abbey in 1334 by the widow of Charles le Bel, is by itself in a glass case at the end of the gallery. It is a splendid example of mediaeval art, wonderfully graceful in form, with a pedestal adorned with translucent enamel.

Due attention must also be given to the splendid collections of gems and rock crystals gathered together by Louis XIV, the series of objects used in public worship offered by Henri III to the Chapel of the Holy Spirit, the collection of Gothic and Renaissance jewels assembled in a case near the entrance to the gallery; but the principal treasure of the Galerie d'Apollon is the collection of works by the French enamellers.

It extends over three centuries, from the enamels turned out by the Limousin workshops of the XIIth and XIIIth centuries, among which there is a wonderful *ciborium* by ALPAIS (in the case containing the treasure of Saint-Denis), to those painted in the XVIth century, to the royal or princely portraits, and the enamels from the Sainte Chapelle, the work of LÉONARD LIMOSIN.

**French Furniture of the XVIIth and XVIIIth Centuries.** — The suite of five large rooms set apart for French furniture contains specimens classed in regular chronological order from the time of Louis XIV. As examples of the furniture of his reign, there are, in the first room (74), some magnificent tapestries woven in the workshops of the Louvre after the designs of SIMON VOUET (*Moses saved from the waters*), or in those of the Gobelins after RAFFAELLE (*Parnassus*), a small round table in gilded wood, probably a relic of the château of Vaux, and wardrobes, cabinets, and bureaux made by ANDRÉ-CHARLES BOULLE, the rich though severe style of which is accentuated by the

peculiar manner in which he handles his inlaid work in copper and tortoise-shell.

The following room (75) is devoted to the reign of Louis XV. On the walls there are four pieces of tapestry woven at the Gobelins by NEILSON after designs by BOUCHER, representing the *Amours des Dieux*, large portraits of *Marie Leczinska* and *Madame Adélaïde* painted to order by VAN LOO and NATTIER, panels to be placed above doorways, painted by JOSEPH VERNET. These works create an atmosphere of brilliancy and sprightliness, in spite of the banality of the architecture and the ordinariness of the ceiling. But what draws the attention most is the furniture — furniture of the most luxurious richness, like the famous bureau of Louis XV by OEBEN, RIESENER, and DUPLESSIS, or of graceful and costly fancifulness, like the bureaux of Choiseul and Vergennes (Plate XXX), whose graceful copper fittings in *rocaille* style run riot on rare wood and on lacquered ground work imported or imitated from the East. Close at hand, some secretaires by OEBEN, a few vases of antique style, mounted on bronze by GOUTHIERE, without mentioning the bust of *Madame Dubarry* by PAJOU, which already has a classical tendency, foreshadow the new style, less free, and more regular, which will go by the name of Louis XVI. A fine set of furniture, the gift of Madame Boursin, covered with Beauvais tapestry after Boucher, and a wonderful fire-screen similar in fashion, given by M. Fenaille, have lately completed the collection, which had scarcely any seats to show.

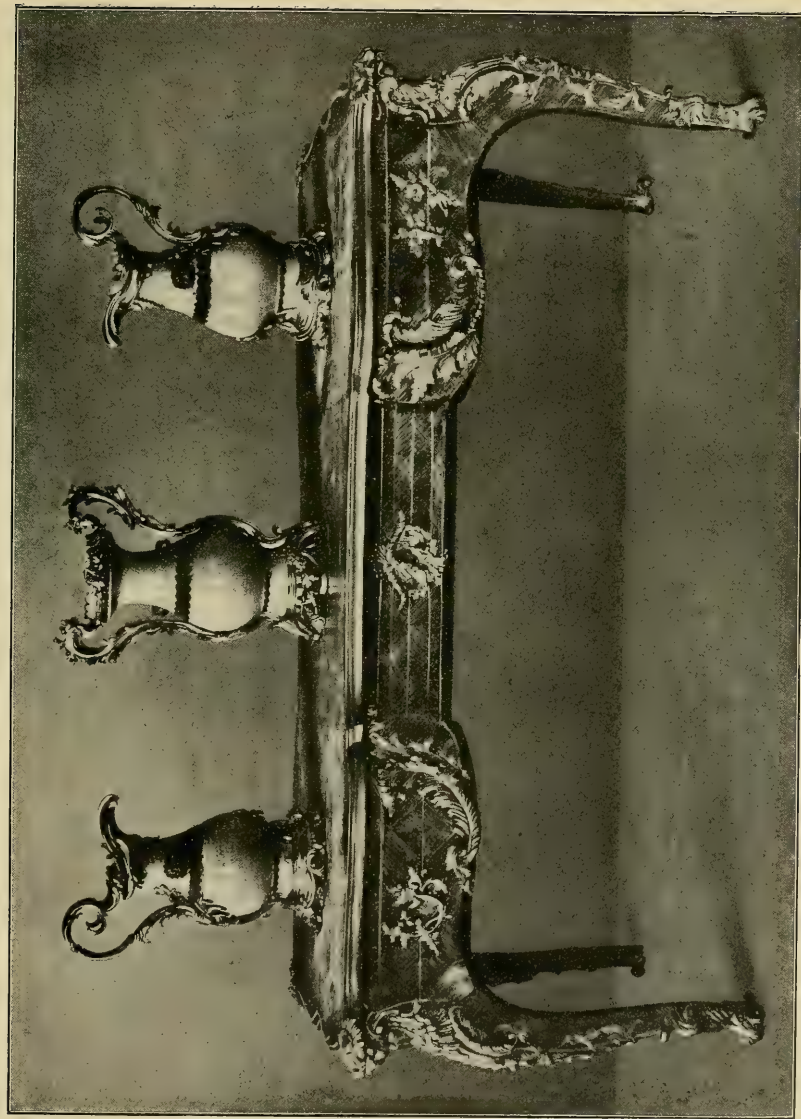
It is the Louis XVI style which dominates in the three last rooms (76, 77, 78); in the first room there are commodes by BENEMAN, ornamented with copper and plaques of biscuit, a large Sèvres vase, with a mount by THOMIRE, and many other precious objects, such as the terra cottas of CLODION and the mounted vases in the case in the centre. In the second, there are still more commodes, consoles in gilded wood, exquisitely sculptured, a bed covered with Lyons silk after the designs of PHILIPPE DE LA SALLE, and, in the last place, by the side of this bed, the delicious little work-table made for Marie-Antoinette by Riesener. The last room (78), which is hung with Gobelins tapestry after the designs of JULES ROMAIN, contains yet another set of furniture of the period of Louis XVI, and on the mantel-piece is to be noticed a music-box surmounted by the celebrated marble by CLODION — the *Bacchante couchée*.

### **The Arconati and Thiers collections.**

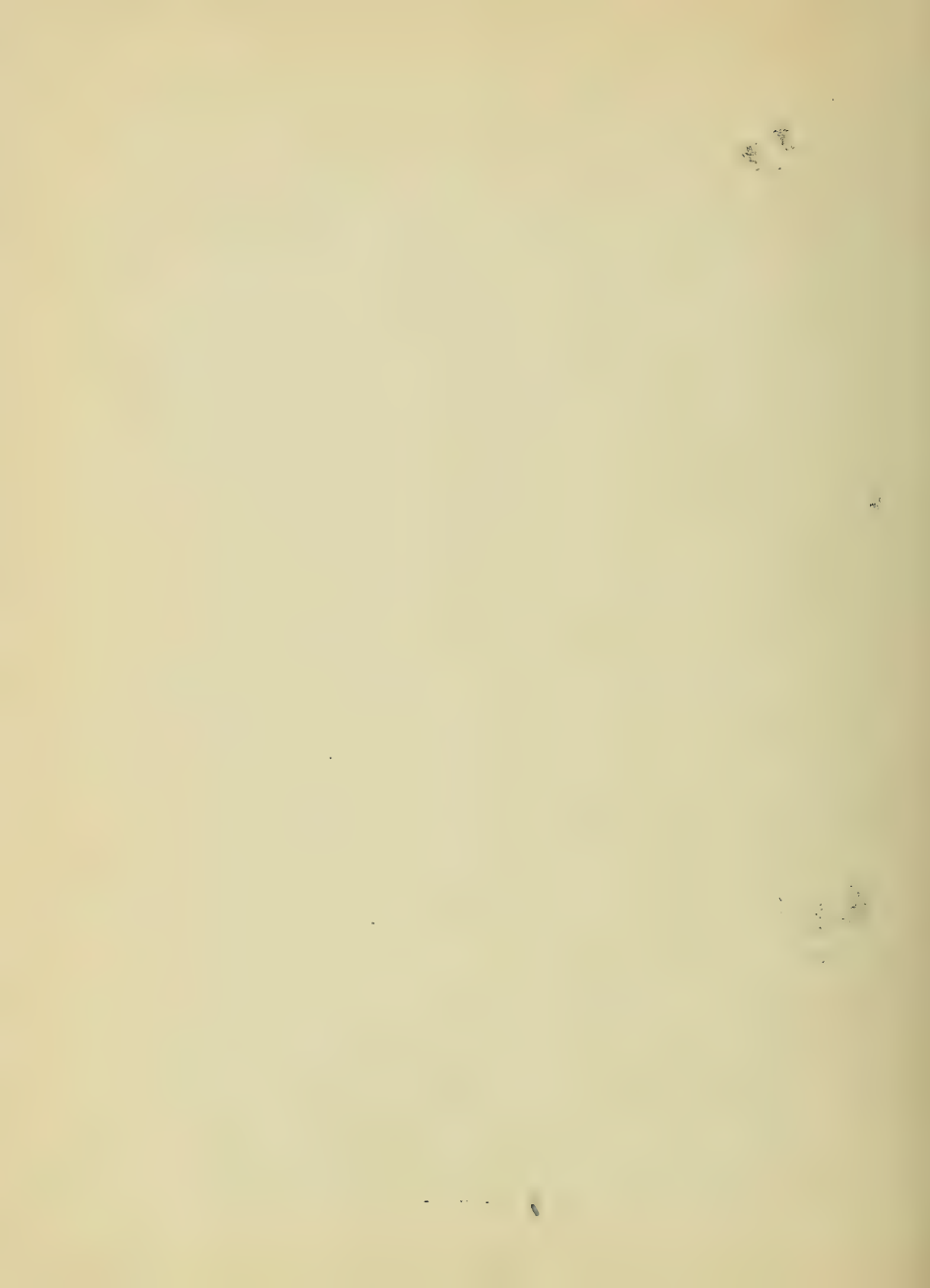
— A suite of rooms devoted to the exhibition of modern French and English paintings (80 to 85) has to be traversed to reach the room (87) in which there has been placed in its entirety, according to the wish of the giver, the magnificent collection generously presented to the Louvre, during her own lifetime, by Madame la Marquise Arconati Visconti.

It is a marvellous collection of works of art of different kinds — the most important belonging to the period of the Italian and French Renaissance





FRENCH ART, XVIIIth CENTURY.  
Louis XV Bureau and Chinese vases.





FRENCH ART, XIIIth CENTURY.  
Crowning of the Virgin (Ivory).



— and will give an idea of what the cabinet of an amateur of great taste can be at the end of the XIXth century. The most noteworthy pieces are the Italian medallion or *tondo*, in marble, representing the child Christ and Saint John, attributed to DONATELLO or his pupil DESIDERIO, and the French *Bahut* or chest, richly decorated, by HUGUES SAMBIN, of Dijon. But notice must be taken of some delicate paintings by the Florentine quattrocentists, two charming Venetian works from the tomb of Giovanni Emo, a very fine Gothic virgin belonging to the art of the XIVth century in France, Limousin enamels, Gothic ivories, and Italian earthenware of the greatest beauty, without counting a delicious pastel by LA TOUR — the portrait of a child.

The Thiers collection comes next (90 and 91). It will be remembered that this collection was presented to the Louvre in its entirety in 1881, and given a place of honour in the former drawing-rooms of the Superintendent of Fine Arts under the Second Empire, M. de Nieuwerkerque, rather as a national homage to the memory of the man who had formed it, than on account of its intrinsic value. The portrait of Thiers, by M. BONNAT, is the centre-piece.

Of special note are the objects in the case in the middle, particularly some small Italian bronzes of very high class, as well as two angels in terra cotta by VERROCCHIO.

**Ivories.** — In coming back from the Pastel Room (89) to the suite looking on to the courtyard, the visitor reaches a small room (92) adorned with

some very fine XVth century Gothic, French, and Flemish tapestries, and having in one of its windows some beautiful fragments of XIIIth century stained glass. There is here, in glass cases, a matchless collection of plaquettes and small figures in ivory, belonging to the Byzantine, Romance, Gothic, and modern periods.

This exceptionally complete collection of very old works is a very valuable object lesson on the art of the periods which preceded the efflorescence of the Middle Ages and the development of our cathedral sculpture. As regards the XIIIth and XIVth century ivories, they have an easy grace and an expressive beauty which makes them equal to the finest plastic productions of this time (see especially the groups of the *Crowning of the Virgin* (*Couronnement de la Vierge*) (Plate XXXI) and the *Descent from the Cross*). The Virgins standing, holding the Child and smiling to him, are the sisters of those which were sculptured in wood and in stone in the XIVth century by our greatest craftsmen.

A fine *troussequin de selle* (cantle) stamped with the arms of Aragon and Sicily is worthy of note also; it is a magnificent piece of Italian decorative work, and was bought at the Spitzer sale.

**The Adolphe de Rothschild collection.** — Further on, through the rooms in which the pastels of LA TOUR of Saint Quentin are temporarily on view (95, 96), we come to the collection



bequeathed by Adolphe de Rothschild (97). It has been placed among some very rich panelling, under a Venetian ceiling, before a Flemish tapestry belonging to the XVth century (the *Feeding of the Five Thousand*). It comprises a collection of mediaeval and Renaissance church ornaments in gold, which complete the one in the *Galerie d'Apollon*, but which has had to be left together in a special room, in obedience to the wish of the donor.

One of the finest of these fine exhibits is a shrine with shutters which comes from the abbey of Floreffe, in Belgium, and dates from 1254.

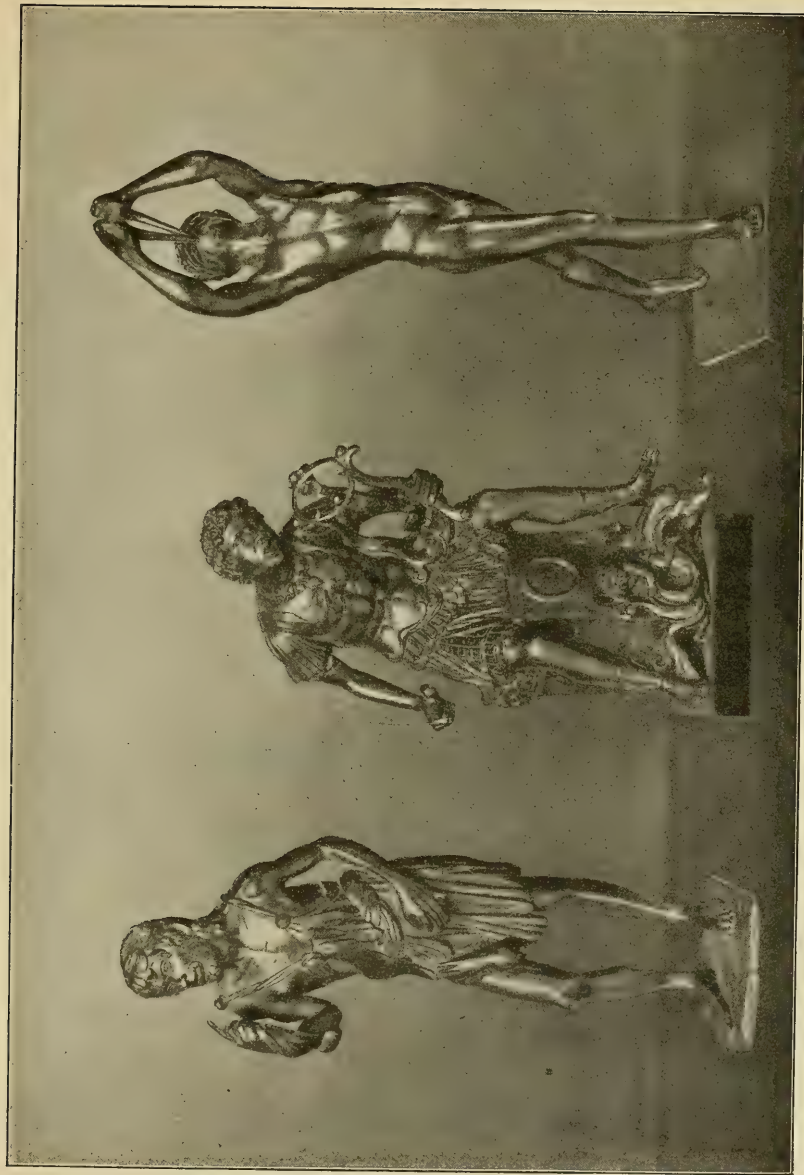
Another noteworthy work is the great marble Madonna, by the Italian AGOSTINO DI DUCCIO.

**Bronzes, ceramics, and glass.** — In order to reach the rest of the mediaeval and Renaissance objects, the visitor, after having left the last room (98) in the wing, has now to cross the landing of the Asiatic staircase, and the three rooms set apart for the antiquities from Chaldea and Susiana (52, 53, 54). He then comes to the large room (99) above the gateway in the Colonnade, which was formerly called the *Salle du Trône*. This room is adorned with some remarkable Gothic tapestries, the most noticeable of which are those portraying *The Last Judgment*, given by the Amis du Louvre, the *Glorious Virgin* (1483), which was part of the Davillier legacy, and the one representing *Saint Luke painting the Virgin*, after VAN DER WEYDEN, and several belonging to the famous *Chasses de Maximilien*. There are also some fine

specimens of XVIth century furniture, the finest of which is the chest, decorated with foliage and medallions, of the time of François I<sup>er</sup>, from the *Château of Azay-le-Rideau*. But the room is specially devoted to works of art in bronze and iron. Glass cases contain collections of arms, among which there is a suit of armour which belonged to Henri II, and collections of cutlery and locks. From an artistic point of view, what is best worth notice is the series of cases containing medals and plaquettes (middle window), the case containing small Gothic bronzes, and that containing Italian bronzes of the time of the Renaissance (first window on the right), the last named of which contains some matchless works, such as the *Arion playing the Lyre* by the great Paduan sculptor RICCIO, the nervous and expressive *Saint John Baptist*, by DONATELLO, and the *Flute Player*, inspired by the antique, which gives an excellent idea of what Italian art was, with its passion for realism and its enthusiasm for the revival of the style of the classical ages, during the best period of the Renaissance.

The next room (100) contains the collection of Italian ceramics belonging to the XVth and XVIth centuries (Faenza, Deruta, Gubbio, Casteldurante, Urbino, etc.). The oldest works, the decoration of which is at once striking and simple, are recent acquisitions, and have been placed in their rightful place, near the classical series.

The next two rooms (101, 102) contain yet other collections of ceramics — French earthenware

ITALIAN ART, XV<sup>th</sup> CENTURY.

Saint John-Baptist. — Ario. — Faun playing the flute (Bronzes).



belonging to the XVIIth and XVIIIth centuries (Lyon, Rouen, Moustiers, etc.), first of all, then to the XVIth, with the celebrated works of the potter BERNARD PALISSY and the so-called Saint Porchaire or Oiron ware, which are amongst those most highly prized by modern amateurs.

The last room (103) contains glass and sandstone ware.

But this last suite of rooms, which, previous to 1870, contained the *Musée des Souverains*, a somewhat heterogenous and short-lived collection, has moreover the interest of showing us, though not in its original place, as these rooms are not older than Louis XIV, a certain amount of wainscot which once decorated the royal apartments in the Louvre of the Valois, of Henri IV and Louis XIII. The wainscoting of the State Room, in particular, is a very fine specimen of the costly decorations of the classical French Renaissance.

**The Camondo and Schlichting collections.** — These collections, which, in accordance with the wishes expressed by the donors, have been left in their entirety, form, in the complexity of the Museum, separate entities of a very composite nature. A visit to them, if we are to observe a logical order in our visit to the objects of art, will now take us quite to the other end of the picture galleries.

The Camondo collection, with which we have already come into contact, on account of its modern paintings (see p. 50), and which is, as we pointed

out, situated on the second floor of the wing which unites the Mollien staircase and the Grande Galerie (there is a separate staircase and lift), comprises also a small cabinet containing some marbles and bronzes, mostly Italian, such as the *Crucifixion* by DONATELLO, a room devoted to Japanese engravings and Chinese paintings and sculptures, and three *salons* furnished with the finest specimens of our classical furniture, among which there is a sofa covered with Gobelins tapestry from the bedchamber of Louis XV, armchairs by JACOB, one of which was part of the furniture of Marie-Antoinette, a magnificent screen covered with Gobelins tapestry, etc. There is here, too, the famous clock known as the *Three Graces*, which belonged to the former Double collection, and which is said to be by FALCONET.

The Schlichting collection, which, since 1919, has been on view in a long gallery at the end of the rooms devoted to the paintings, interests us, not only by its paintings (see p. 34), but also on account of the sculptures it contains, such as the *Mercury* by PAJOU, and the *Jeune fleuve appuyé sur une urne* (*Young river leaning on an urn*), which belongs to the Italian school of the XVIth century, of its bronzes, its valuable boxes in gold adorned with miniatures, and especially a series of pieces of furnitures of the XVIIIth century, most of which were made in France to be sent out to Russia, the most important being a commode by CRESSENT, and a costly bureau by DAVID RÖENTGEN, which is said to have belonged to Catherine the Great.



**The Delort de Gléon Room and the collections from the Mohammedan countries in the east.** — Another recent gift, that of Mme Delort de Gléon, which has brought to the Museum a fine collection of Mohammedan works, especially in earthenware and copper, and provided the necessary funds for its arrangement, has led to the re-organization of the existing collections, which have been placed in new rooms under the Dôme de l'Horloge. The room on the second floor contains in the first place the objects bequeathed by Mme Delort de Gléon; a staircase then leads to the upper story, where there are housed the collections the Museum already possessed.

Some of the objects on view here, such as the basin in copper encrusted with silver called the *Baptistery of Saint Louis*, which is held to have been brought back from the Crusades, belonged to the old collections, but the majority have been acquired within the last twenty years. To the latter class belongs the great *Barberini vase*, which is of the same technique and the same date as the preceding work (middle of the XIIIth century), and is scarcely less interesting.

The art of working in ivory is admirably represented by a box with a spherical lid, made for a Caliph of Cordova in the Xth century; that of enamelled glass by some fine mosque lamps; ceramics, finally, by specimens of great rareness and wonderful beauty, drawn from all the famous *ateliers*, from those in the town of Rhages in Persia,

which the Mongols destroyed in the XIIIth century, to the Hispano-Moorish ones of the XVth century, taking in the intermediate ones in Damascus, Rhodes, and Cairo.

The visitor will not fail to admire, among the woven fabrics, the magnificent XVIth century Persian carpet, which at one time had gone astray to the Cathedral of Mantua, and the one given by M. Peytel, which, though of smaller size, is of the most exquisite workmanship.

**The Grandidier Museum and the collections from the Far East.** — These collections, which are quite separate from the others, and are moreover of a different nature, may form the object of a special visit. At the top of the staircase leading up from the Porte Jean-Goujon, the visitor will find a suite of low rooms, situated on the entresol of the Grande Galerie, containing the three thousand pieces of Chinese porcelain that M. Ernest Grandidier (d. 1912) gave to the Louvre in his lifetime. The majority of them belong to the more recent periods of Chinese ceramic art, that is, to the periods of the Ming, of Kanghsi, and of Ch'ien Lung.

There are also, however some pieces belonging to the Sung period, placed in the forefront of the collection, at the entrance to the museum, which has recently been reclassified. These throw some light on the very ancient origins of this Chinese art, which, however, may be more thoroughly studied in the Louvre, thanks to the efforts made by M. Foucher, during his mission in the valley of the Indus, and to

those of MM. Chavannes and Pelliot, in China and Turkestan.

The Hellenic influence on the arts of the East, from one side to the other of central Asia, is brought out very clearly by the sculptures exposed in the room bearing the number IX.

The following rooms contain monuments which date back to the most remote periods of the Chinese civilization properly so called — gravestones decorated with friezes of the boldest outline, from the time of the Han, terra cottas belonging to the time of the T'ang, antique pottery, varnished or ornamented with designs in relief, a few jewels, and, in the last place, a whole collection of bronzes representing every period from the most ancient times down to that of the Ming.

Japanese art has also witnessed a great extension of its province. Our minds have now been opened to the beauties of the magnificent but severe art of the earlier mediaeval ages in Japan, whereas amateurs in the past had eyes only for graceful knick-knacks, such as lacquerwork, for instance, a collection of which, now in the Louvre, once belonged to Marie-Antoinette. The attention is arrested by wooden statues of *Buddha*, standing or seated, dating from the VIIIth century, a marvellous statue representing a bonze, which was in the Aynard collection, and, finally, a painting of a *Priest seated*, a very powerful, though simple work of the XIIIth century, the gift of Mme Gillot.

The popular art known as the *Oukyoye*, which was contemporaneous with our XVIIIth century, is

also well represented, in the last rooms on the entresol where these collections are placed, by very attractive paintings, drawings, and engravings, most of which have been generously offered by collectors, friends of the Louvre.

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## THE MARINE MUSEUM

The Marine Museum is one of the oldest institutions in the Louvre, since it dates back to the collections of the models belonging to the department of the Marine under the ancien régime. It has been settled in its present quarters for close on a century. It is no less true that it is by no means in its right place. It has already been handed over to the control of the Ministry on which it really depends.

Without contesting its interest from a national point of view, it must be admitted that its interest is of quite a different nature from that of the art collections brought together in the Louvre, all of which, without any exception, are hard put to it for room. The Museum itself would doubtless find elsewhere greater facilities for its legitimate extension, which is impossible here, and also rooms better fitted to its needs. Howsoever that be, it will be remembered that it still occupies the whole of the second floor of the building which runs along the rue de Rivoli, the one which separates the Cour du Louvre and the Cour du Car-

rousel, from the Pavillon de l'Horloge to the Pavillon de Beauvais.

It is open to the public on Sundays and Thursday afternoons only.

It can be reached from both ends, either by the Henri IV staircase, or by the staircase which joins on to the Asiatic staircase, and leads also to the Thomy-Thiéry collection. .

The very fragmentary ethnographic collections which were annexed to it have been suppressed and transported to Saint Germain.

Though we have no intention of describing the special collections it contains, however precious some of the exhibits may be, we must draw attention to the room where, alongside the models of the galleys of Louis XIV, there are preserved the fragments of the sculptures in wood which decorated them, and on which PUGET worked at Toulon. Notice must also be taken of the series of *Ports de France* painted by JOSEPH VERNET and exposed a little further on in a room about the middle of the Museum. It is in the same room that there will be found a monument to *Lapérouse*, which is adorned with a marble bust by RUDE.

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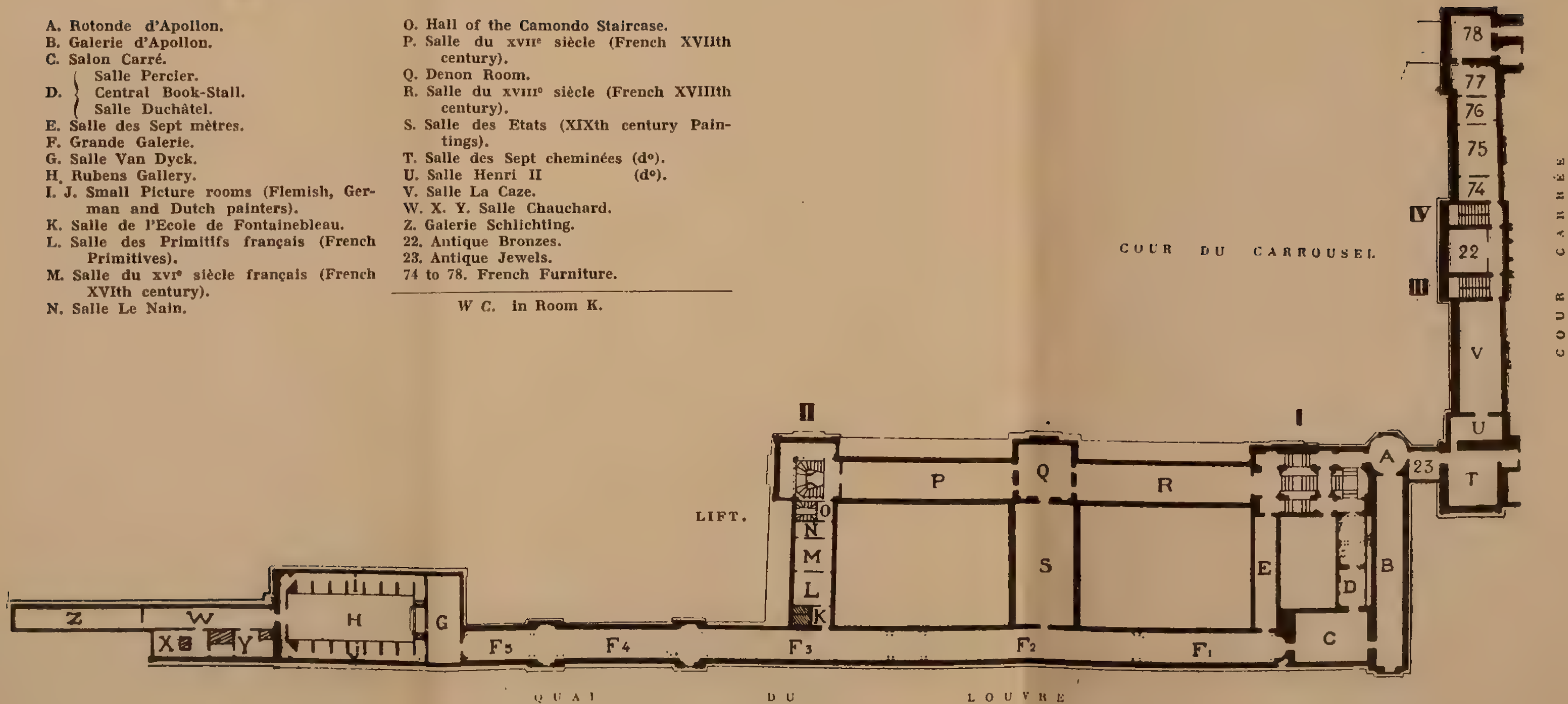
# I. THE LOUVRE MUSEUM — FIRST FLOOR

## PICTURE GALLERIES

- I. Daru Staircase.
- II. Mollien Staircase (Lift).
- III. Henri II Staircase.
- IV. Henri IV Staircase (Lift).

- |  |   |
|--|---|
| A. Rotonde d'Apollon.  | O. Hall of the Camondo Staircase.                               |
| B. Galerie d'Apollon.  | P. Salle du xvii <sup>e</sup> siècle (French XVIIth century).   |
| C. Salon Carré.  | Q. Denon Room.  |
| D. { Salle Percier.  | R. Salle du xviii <sup>e</sup> siècle (French XVIIIth century). |
| Central Book-Stall.  | S. Salle des Etats (XIXth century Paintings).                   |
| Salle Duchâtel.  | T. Salle des Sept cheminées (d°).                               |
| E. Salle des Sept mètres.  | U. Salle Henri II (d°).   |
| F. Grande Galerie.   | V. Salle La Caze.   |
| G. Salle Van Dyck.   | W. X. Y. Salle Chauchard.                                       |
| H. Rubens Gallery.   | Z. Galerie Schlichting.   |
| I. J. Small Picture rooms (Flemish, German and Dutch painters).      | 22. Antique Bronzes.  |
| K. Salle de l'Ecole de Fontainebleau.                                | 23. Antique Jewels.   |
| L. Salle des Primitifs français (French Primitives).                 | 74 to 78. French Furniture.                                     |
| M. Salle du xvi <sup>e</sup> siècle français (French XVIth century). |   |
| N. Salle Le Nain.  |   |

W C. in Room K.





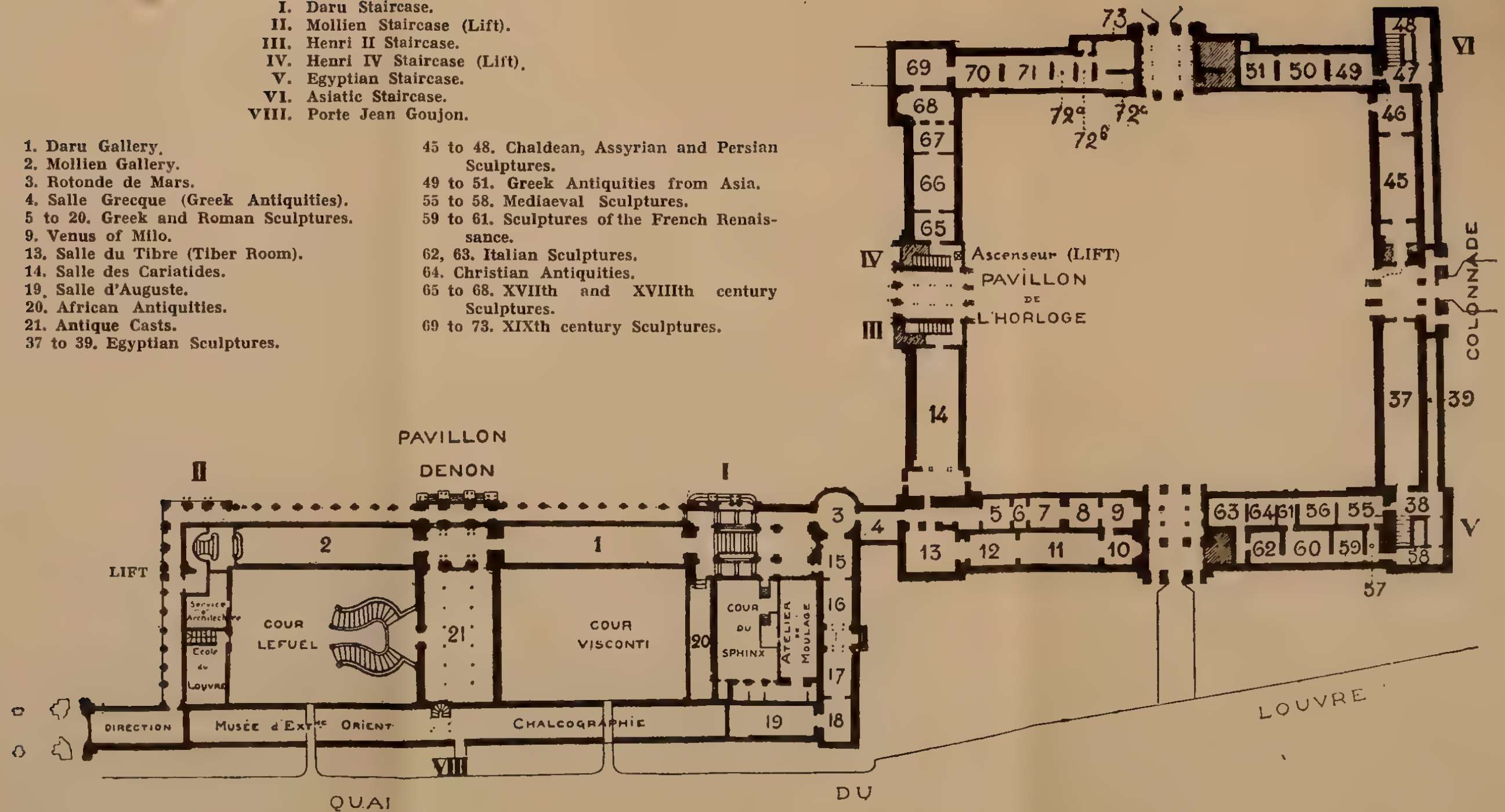
## II. THE LOUVRE MUSEUM — GROUND FLOOR

### SCULPTURE GALLERIES

- I. Daru Staircase.
- II. Mollien Staircase (Lift).
- III. Henri II Staircase.
- IV. Henri IV Staircase (Lift).
- V. Egyptian Staircase.
- VI. Asiatic Staircase.
- VIII. Porte Jean Goujon.

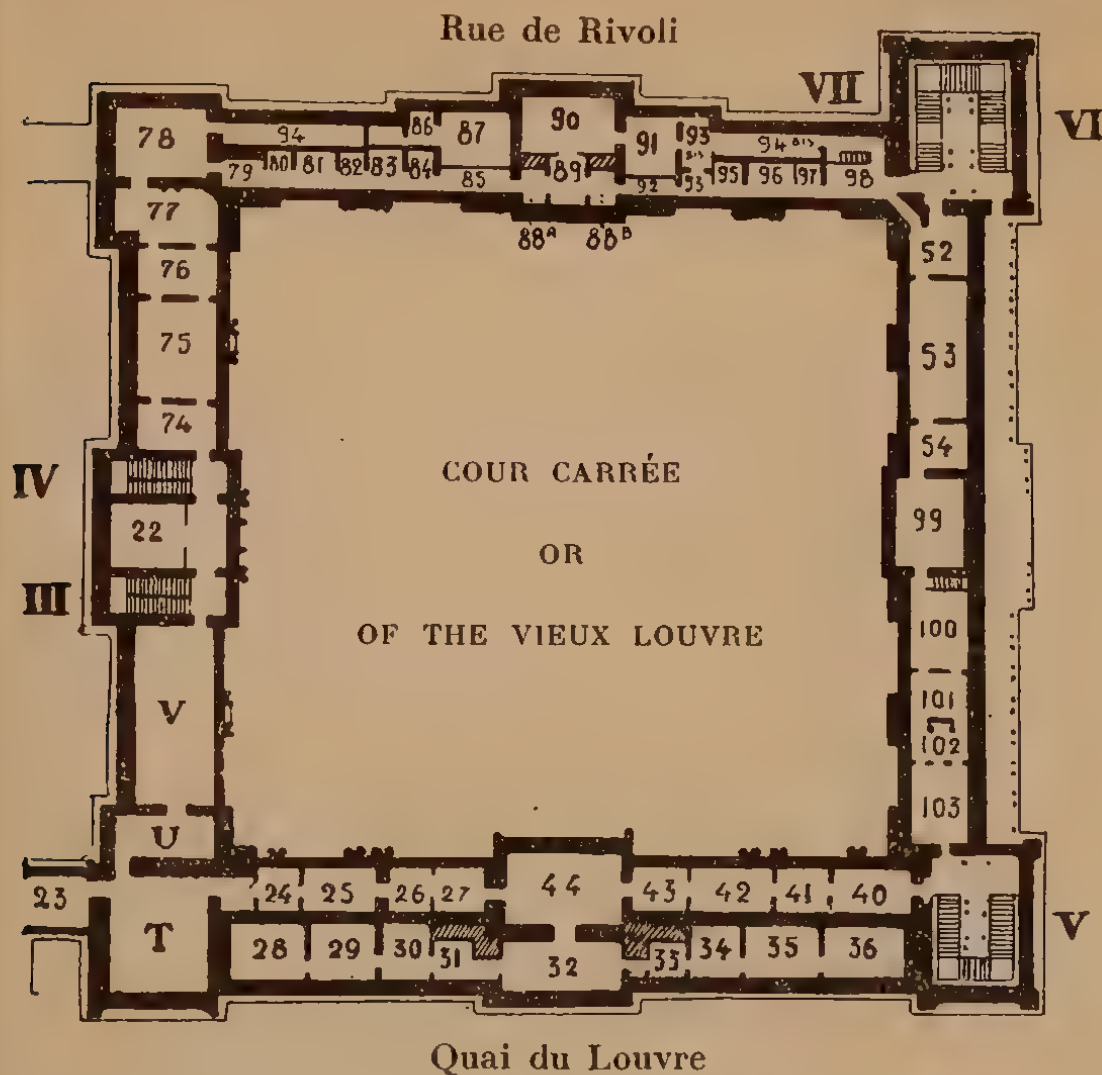
- 1. Daru Gallery.
- 2. Mollien Gallery.
- 3. Rotonde de Mars.
- 4. Salle Grecque (Greek Antiquities).
- 5 to 20. Greek and Roman Sculptures.
- 9. Venus of Milo.
- 13. Salle du Tibre (Tiber Room).
- 14. Salle des Cariatides.
- 19. Salle d'Auguste.
- 20. African Antiquities.
- 21. Antique Casts.
- 37 to 39. Egyptian Sculptures.

- 45 to 48. Chaldean, Assyrian and Persian Sculptures.
- 49 to 51. Greek Antiquities from Asia.
- 55 to 58. Mediaeval Sculptures.
- 59 to 61. Sculptures of the French Renaissance.
- 62, 63. Italian Sculptures.
- 64. Christian Antiquities.
- 65 to 68. XVIIth and XVIIIth century Sculptures.
- 69 to 73. XIXth century Sculptures.





# III. THE LOUVRE MUSEUM - FIRST FLOOR



- III. Henri II Staircase.
- IV. Henri IV Staircase (Lift).
- V. Egyptian Staircase.
- VI. Asiatic Staircase.
- VII. Thomy-Thiéry Staircase.
- T. U. V. Picture Galleries (see Plan I).
- 22. Antique bronzes.
- 23. Antique Jewels.
- 24. Clarac Room (small marble and ivory sculptures).
- 25 to 35. Antique Ceramics.
- 30, 31. Etruscan Rooms.
- 36. Glass and antique frescoes.
- 40 to 44. Egyptian Antiquities.
- 52, 53, 54. Oriental Antiquities.
- 74 to 79. French Furniture of the XVIIth and XVIIIth century.

- 80, 81. English Paintings.
- 82, 83, 84, 85. French Paintings of the XIXth century.
- 86. Drawings by Barye.
- 87. Arconati Visconti Collection.
- 88 a, 88 b. Gouaches and miniatures.
- 89. Pastels.
- 90, 91. Thiers Collection.
- 92. Ivories.
- 93, 93 bis, 94, 94 bis. Drawings.
- 95, 96. Pastels by La Tour.
- 97. Ad. de Rothschild Collection.
- 98. Objects of art.
- 99. Bronzes.
- 100, 103. Earthenware and Glass.

W. C. in Rooms 44 and 91.





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# BOOKS OF REFERENCE

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## OFFICIAL CATALOGUES

ON SALE IN THE MUSEUM

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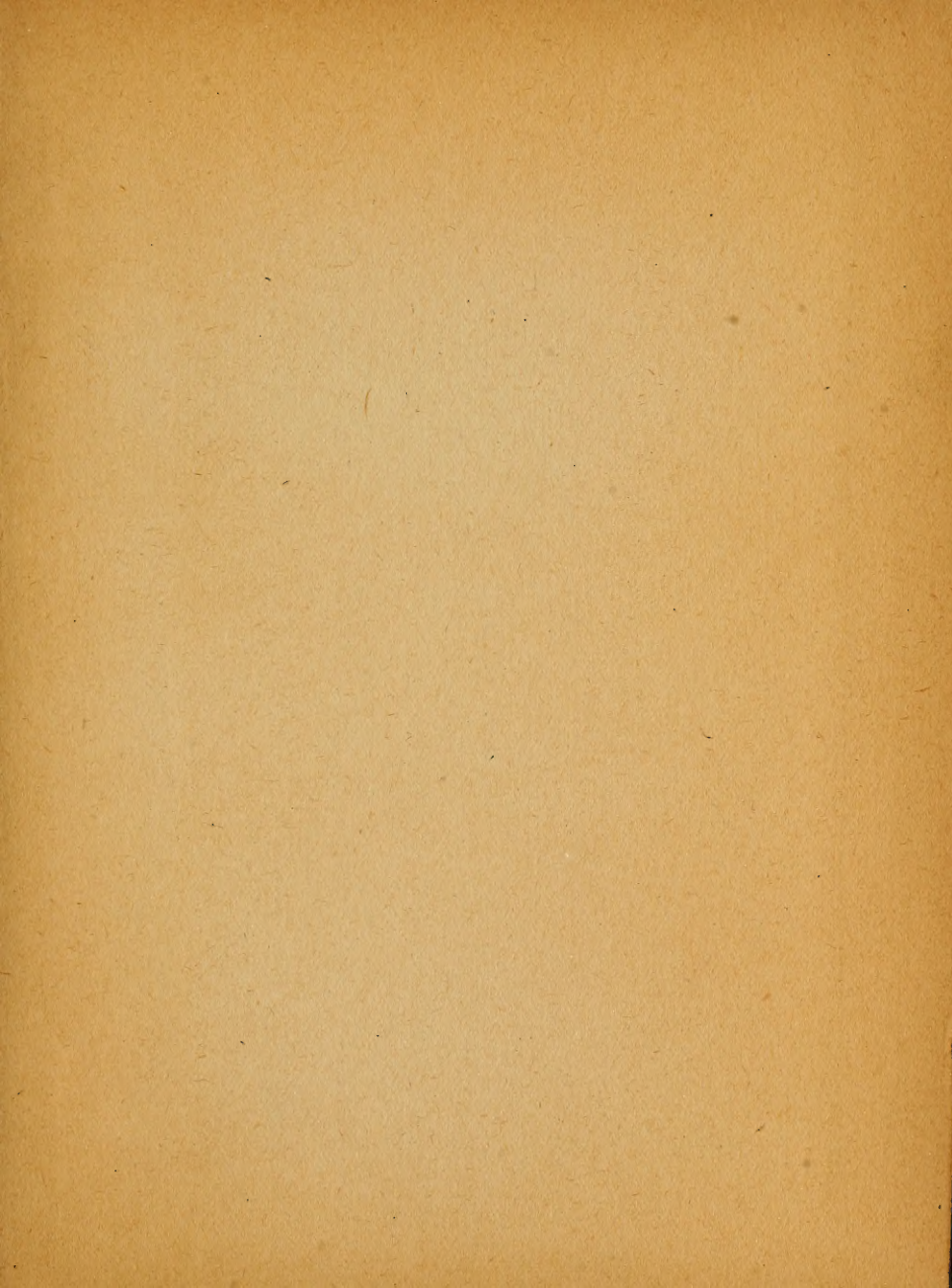
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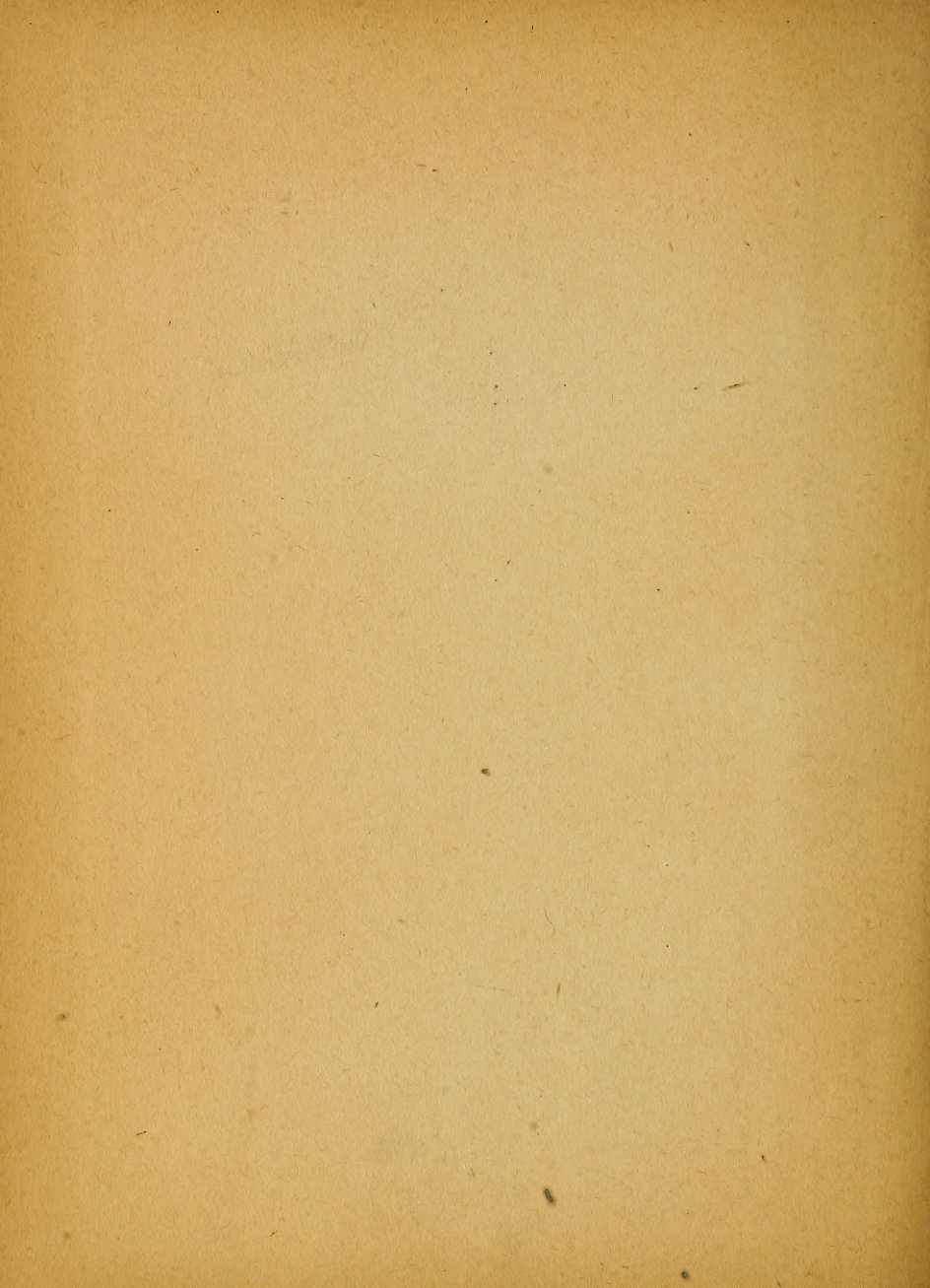
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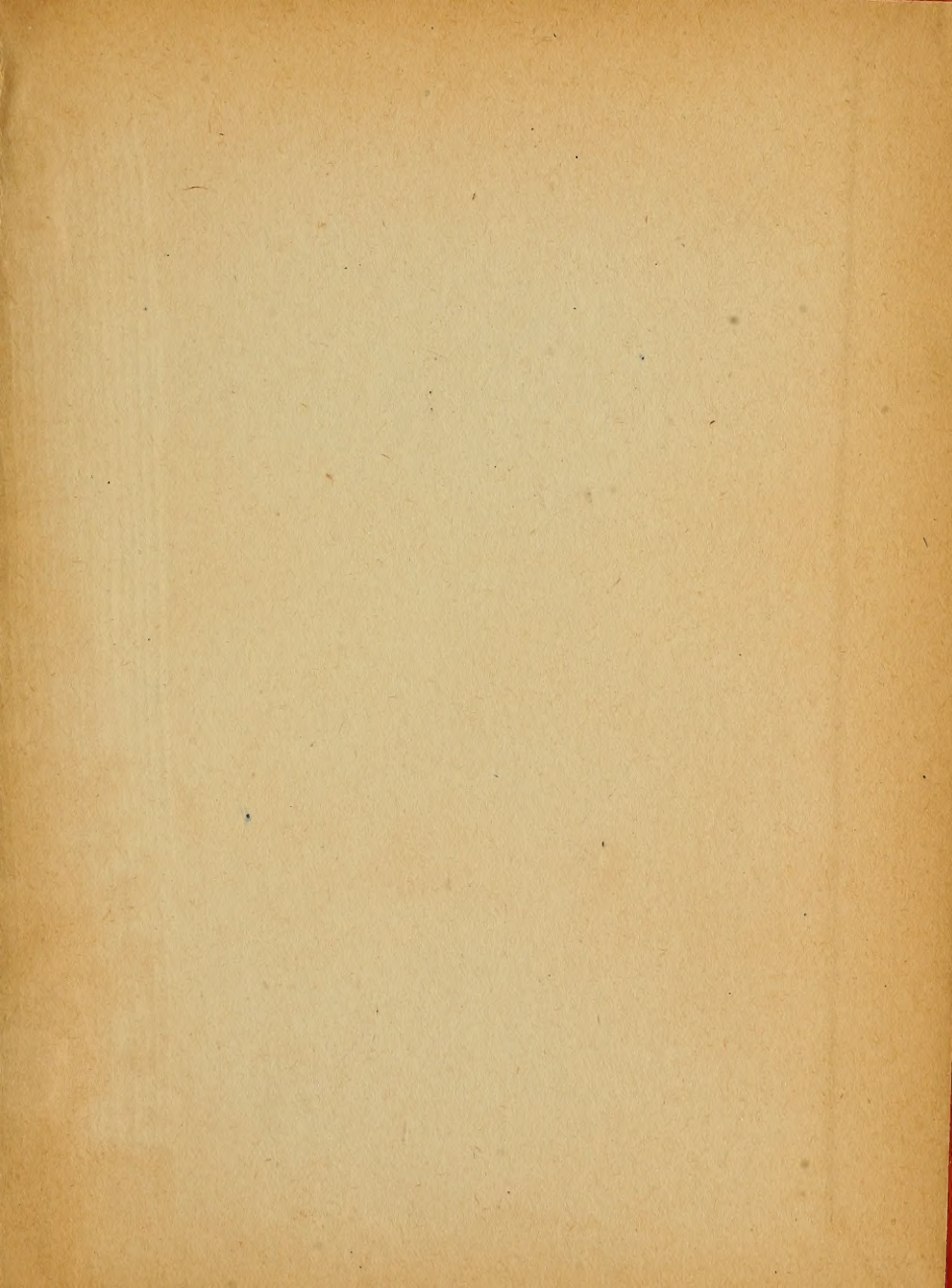
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